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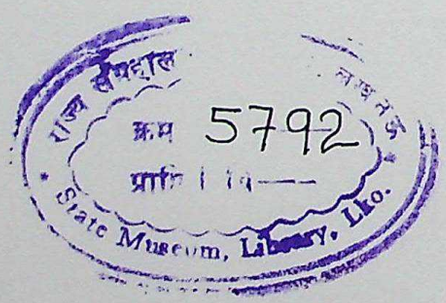

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to

W. G. Archer 1907–79

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CONTENTS

PREFACE 9

ACKNOWLEDGEMENTS 11

HISTORY OF THE COLLECTION 13
- Origins 1798–1807 13
- The Richard Johnson Collection 1807 14
- The Fleming and Buchanan-Hamilton Collections 1814–16 29
- Later acquisitions 30

SCOPE OF THE COLLECTION 35

CATALOGUE NOTE 37

COLOUR PLATES 39

CATALOGUE 41
- MUGHAL 43
  - Akbar 1556–1605 45
  - Jahangir 1605–27 57
  - Shah Jahan 1628–57 65
  - Aurangzeb 1658–1707 89
  - 1707–48 105
  - 1748–1806 121
  - 1806–58 and later 130
- PROVINCIAL MUGHAL 133
  - Oudh (Faizabad and Lucknow) 135
    - Named artists 1760–1865 137
    - Unattributed works 1770–1820 150
    - Johnson's commissions 1780–82 161
  - Farrukhabad 189
  - Murshidabad 192
  - Bengal 211
  - Patna (Azimabad) 215
- DECCAN 217
  - Ahmadnagar 221
  - Bijapur 222
  - Golconda 225
  - Hyderabad 227
  - Miscellaneous styles 1640–1770 238
- RAJASTHAN 251
- PAHARI AND SIKH 283
- CENTRAL INDIA 291
- ORISSA AND SOUTH INDIA 299

GLOSSARY 303

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APPENDICES 305
Arrangement and cataloguing of the collection 307
Summary table of albums in the 1830 catalogue 309
Notes on albums as numbered by the Library, *c*1830–1925 311
Miscellaneous albums 317
Chronology of Richard Johnson's career in India 318
Ragamala painting 319
Tables of the systems of arrangement of *ragamala* sets 320
Ragmala texts 323

CONCORDANCES 324

BIBLIOGRAPHY 333

INDICES 339

MONOCHROME PLATES 353

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PREFACE

This catalogue of the Indian miniature collection in the India Office Library has a long history beginning fifty-five years ago. The need for such a catalogue was realised by the Librarian, Dr F. W. Thomas (1902–27), early in the century, but it was not until 1925 that a formal approach was made to the Secretary of State, Sir Arthur Hirtzel. In a minute submitted in July of that year, Dr Thomas noted that many years ago he had 'conceived the idea of issuing a catalogue of the numerous oriental drawings belonging to the Library' but 'the outbreak of the war rendered any such enterprise impossible. Recently the project has been revived, and it is understood that the desirability of such a catalogue has been brought by Professor W. Rothenstein to the notice of the Under Secretary. A definite proposal may now therefore be opportune'. Thomas estimated the exact length of the proposed catalogue, the form the entries should take and the payment that should be made to the cataloguers. Sir Thomas W. Arnold, C.I.E. and Lieut. Col. C. E. Luard, C.I.E. were suggested for this work, the former for 'Musalman subjects', the latter for 'Hindu material' since as an 'ex-Political officer in Central India, he is well acquainted with the sentiments and traditions and also with the vernaculars prevalent in those parts of India where Hindu art and its associations have most continuously flourished'. 'The rate of remuneration', he continued, 'may most satisfactorily be based upon output . . . twenty-five shillings per 600 words or one shilling and sixpence per description of a picture might be appropriate fees.'[1] Not surprisingly the proposed catalogue did not materialise and no more was heard about it during Thomas's tenure as Librarian.

Between 1934 and 1939, however, the cataloguing project was revived and brief descriptions of the Johnson, Fleming and Buchanan–Hamilton Collections, as well as of the Dara Shikoh Album and a recently acquired *ragamala* set (no.388) were compiled. The Librarian, Dr H. N. Randle, a Sanskritist, dealt with the 'Hindu subjects' and Dr A. J. Arberry, Assistant Keeper of Islamic Languages, with the 'Muslim'. It is significant that the paintings were still being approached mainly from the point of view of language and religion. The entries were limited to simple descriptions of the subject of each painting, its medium and measurements, a transcription and translation of inscriptions and a suggested date and attribution to a school. But war again intervened, the paintings were evacuated to Lord Zetland's house at Aske in Yorkshire until January 1946 and the work remained in typescript and handwritten drafts.

The delay in publishing a catalogue was perhaps fortunate since after the Second World War and the achievement of Indian Independence in 1947 a new interest in Indian miniatures developed which stimulated fresh research into subject matter and styles. The lavish catalogue of the exhibition, 'The Art of India and Pakistan', held at the Royal Academy in the winter of 1947–48, heralded the new approach. It was in the wake of this post-Independence enthusiasm that in 1954 Dr W. G. Archer in collaboration with the Librarian of the India Office Library, S. C. Sutton, revived the undertaking of a catalogue in the present form. The task has taken twenty-five years to complete. In 1954 Archer seconded Robert Skelton, then a Museum Assistant, for one session a week to sit with Mildred Archer and to start drafting the catalogue in a much fuller form taking into account recent research and publications. Unfortunately pressure of work at the Victoria and Albert Museum prevented Robert Skelton from completing this work. Mildred Archer continued to catalogue all new accessions and some further portions of the collection. In 1974 Toby Falk was recruited to revise the earlier entries and catalogue all subsequent acquisitions. The collection now totals some 1,700 items. Although it has taken six years to produce the present publication, the catalogue should nevertheless be regarded as the completion of a project first undertaken in 1925.

August 1980

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[1] I.O.R.: MSS. Eur. D.895

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ACKNOWLEDGEMENTS

As the Preface shows, many people have been involved in the compilation of this catalogue over a period of more than fifty years. The early drafts made by Dr H. N. Randle and Dr A. J. Arberry during the 1930s have been particularly useful for the transliteration and translation of certain Sanskrit and Persian inscriptions. The present catalogue also owes much to Robert Skelton, Keeper of the Indian Department, Victoria and Albert Museum, who between 1954 and 1960 was responsible for drafting entries to fifty-four albums of the Johnson Collection. Much of that material has been incorporated in the final draft made between 1974 and 1979.

Two former Directors of the India Office Library and Records, Mr S. C. Sutton, C.B.E., F.S.A. and Miss Joan Lancaster, C.B.E., F.S.A. gave every facility for the compilation of the catalogue and this help has been continued by the present Director, Mr Barry Bloomfield.

A number of scholars such as the late Moti Chandra, Pramod Chandra, Klaus Ebeling, Karl Khandalavala, Anand Krishna, Linda Leach, J. P. Losty, Andrew Topsfield, Cary Welch and Mark Zebrowski have given us the benefit of their scholarship over the years in discussing attributions and dates. Jean Watson, Ursula Sims-Williams, Simon Digby, Michael O'Keefe and Usha Tripathi have been most helpful in the reading and checking of inscriptions, and assistance with specific and specialist matters has been given by Michael Archer, Catherine Benkaim, Rev. John F. Butler, John Collins, Emma Devapriyam, Adrian Eeles, Dr K. Gupta, Gael Hayter, Jean Ingles, Rudi von Leyden, Peter Marshall and Ellen Smart. We must also thank the staffs of the India Office Library and the Indian Department of the Victoria and Albert Museum for their constant help. In the final stages the staff of Sotheby Parke Bernet Publications, notably Anne Jackson and Joan A. Speers, have been most patient and cooperative in the preparation of the typescript for printing.

The constant force behind the catalogue, however, was the late Dr W. G. Archer, O.B.E., M.A., D.Litt. who from the time he became Keeper of the Indian Section, Victoria and Albert Museum in 1949 had decided that a catalogue of the Indian miniatures in the India Office Library must be published. It is a matter of great sadness that as a result of his death on 6 March 1979, he has not been able to write the Introduction and see the book through the press as was originally planned. Nevertheless he had already negotiated the publication and had scrutinised the majority of the entries before he died. The book is dedicated to him in memory of all the help and stimulus he gave.

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HISTORY OF THE COLLECTION

ORIGINS 1798–1807

The history of the India Office Library's acquisition of Indian miniatures reflects not only the building up of a great official collection but the changing attitudes of the British to Indian art and culture over 170 years. The Library was founded by the East India Company in 1801 and this far-sighted act reflected the lively interest in Indian culture which had arisen in the second half of the eighteenth century. During those years a small group of liberally minded Company servants had been exploring the literature, history, law, languages and customs of the country. In 1784 they had founded the Asiatic Society of Bengal to prosecute 'enquiry into the history and antiquities, arts, sciences and literature of Asia'. By the turn of the century most of these Company servants had retired to England and it was through their influence that on 25 May 1798 the Court of Directors of the East India Company announced its interest in founding a 'public Repository in this Country for Oriental Writings' . . .

Portrait of Sir Charles Wilkins. Engraving by J. Sartain, London, 1830, after a drawing by J. G. Middleton

We understand it has been of late years a frequent practice among our Servants, especially in Bengal, to make Collections of Oriental Manuscripts, many of which have afterwards been brought into this country. These remaining in private hands, and being likely in a course of time to pass into others, in which probably no use can be made of them, they are in danger of being neglected, and at length in a great measure lost to Europe as well as India. We think this issue a matter of greater regret, because we apprehend that since the decline of the Mogul Empire, the encouragement formerly given in it to Persian Literature has ceased; that hardly any new Works of celebrity appear and that few Copies of Books of established Character are now made; so that there being by the accidents of time, and the exportation of many of the best Manuscripts, a progressive diminution of the original stock, Hindostan may at length be much thinned of its literary Stores, without greatly enriching Europe.[1]

On learning of this project, Charles Wilkins, a great Sanskrit scholar who had retired from the Company's service in 1785, wrote to the Directors in January 1799, tendering his

advice and assistance; not only in digesting such a plan as shall render the institution a public benefit, but in classing and arranging such books and productions of Nature and Art, as are, or may be collected, and, finally, (if such an employ should be found necessary) to take charge of the Museum, and give up my whole attention towards rendering it a Monument of the Taste, as well as of the Munificence of its Founders.[2]

He also approached his old friend Warren Hastings to support his application. A little later he submitted a detailed scheme for

1 I.O.R.: Despatches to Bengal, E/4/647, 25 May 1798, ff.430–39

2 I.O.R.: Miscellaneous Letters Received, E/1/100, no.2

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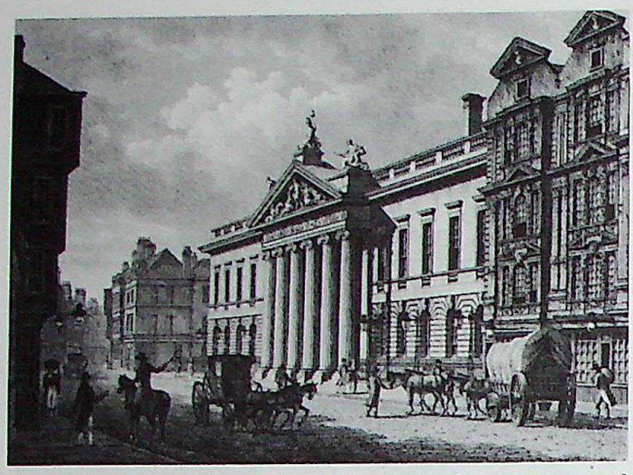

East India House, Leadenhall Street, London. Drawn and engraved by William Watts, 1800

A Library. To consist of Manuscripts and Printed Books. The Manuscripts to include works in all the languages of Asia; but particularly in Persian, Arabic, and Sanskrit: and great care should be taken to make the collection very select, as well in correctness as subject. The Printed Books should consist generally of all such works as in any way relate to Oriental subjects, including all that has been published upon the languages of the East, and every work which has appeared under the patronage of the Company. Maps, charts, and views, with coins, medals, statues, and inscriptions, may be included under this head.[3]

In due course in 1801 the Library, with a Museum, was established in East India House in Leadenhall Street and Wilkins was appointed 'Librarian to the Oriental Repository with a Salary of £200 per annum'.[4]

Neither the Company nor Wilkins had included in their proposals any reference to Indian paintings. Oriental manuscripts, it was clear, were their main concern and during the first five years of the Library's existence a number of these were presented by Company servants. On 2 May 1804, for example, John Wombwell, the Company's former Accountant and Paymaster General in Lucknow, gave six Persian manuscripts and on 16 July 1806 Marquis Wellesley forwarded '197 Vols of the Arabic and Persian MSS presented by the Army to the Company after the Capture of Seringapatam'.[5] These were only some of various gifts and there is no doubt that the Company intended to rely in the first instance on such presentations. In its first proposals for a Library it had prudently noted that 'It is not our meaning that the Company should go into any considerable expense in forming a Collection of Eastern Books, but we think the India House might with particular propriety be the centre of an ample accumulation of that nature'. It surmised that 'Gentlemen might chuse gratuitously to lodge valuable Compositions, where they could be safely preserved and become useful to the Public'.[6] Such expectations, however, were not immediately fulfilled and in 1807 on the advice of Charles Wilkins the Company departed in a dramatic manner from its original intention. It purchased from a retired Company servant, Richard Johnson, a huge collection consisting of both manuscripts and miniature paintings, and with this purchase the greater part of the Library's collection of Indian miniatures came into existence.

THE RICHARD JOHNSON COLLECTION 1807

I CALCUTTA

Richard Johnson (1753–1807), the youngest son of Dr Alexander Johnson of the Hague and London, had gone to India in 1770 as a Writer in the Bengal Civil Service (for a chronology of his career, *see* Appendix, p. 318). Nothing is known of his early life or education but he had two brothers, Thomas (1744–1817), and Alexander, a midshipman, who died in Calcutta in 1778. He also had a sister, Mary (1749–1827), who later married Alexander Blair (1738–1816) of Castle Bromwich, Warwickshire. On 4 June 1770 Richard Johnson arrived in Calcutta where he was to spend the greater part of his career. He began by working as Assistant in the Accountant's office but in 1772 became Assistant to the Governor, Warren Hastings. The appointment was significant for it led to a life-long association with a great man. Although, as will be seen, Hastings was at times critical of Johnson's official conduct, they remained close friends with many common intellectual interests. In 1773 Johnson is described as Assistant to the Accountant to the Khalsa (the

3 Forbes Watson (1874), Appendix B, 55–56
4 I.O.R.: Court Minutes, B/132, p. 1066 (*sic* for p.1056)
5 I.O.R.: Court Minutes, B/139, p. 82; Day Book, MSS. Eur E.239, f.10
6 I.O.R.: Despatches to Bengal, E/4/647, 25 May 1798, ff.430–39

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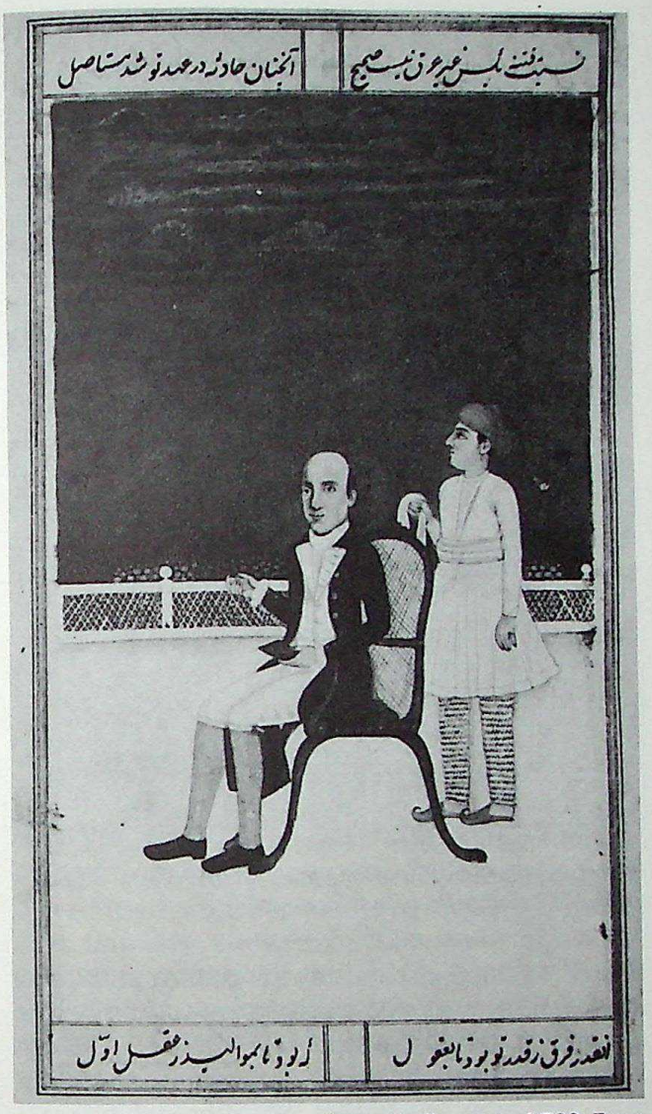

Portrait of Warren Hastings. By an Oudh artist, *c*1782. From a *Divan* of Mir Qamar ud-Din Minnat (B.L.Or.6633, f.67a)

Exchequer) and Assistant under the President. In 1774 he became Assistant to the Cashkeeper and Deputy Accountant to the Revenue Board, and by August 1775, Judge Advocate General, posts he held until October 1780. In 1775 he had been promoted to the rank of Factor and in 1779 to that of Junior Merchant, adding in the same year the duties of Assistant to the Governor-General to those of Judge Advocate General and Deputy Accountant to the Revenue Department.

During these ten years Johnson followed established practice and augmented his salary through private trade. He formed a close association with Charles Croftes who was one of the best-trained accountants in the Company's service. In 1777 Croftes was Accountant General to the Revenue Department and later became Sub-Treasurer in 1779 and in 1782 a member of the Revenue Committee. He engaged in a lucrative private trade in muslins and sugar and in the supply of rum for the Navy. During the 1770s and until October 1785 Johnson, together with Croftes, operated a rudimentary banking business – an 'agency house' – receiving money on deposit and investing it. Through their joint activity they acquired much valuable property in Calcutta including houses and warehouses. That Johnson was by no means a sleeping partner in this business is attested by Sir William Jones, who wrote on 26 October 1786 to his old patron Earl Spencer that 'Mr. Johnson is a very responsible man. He lives like one, and certainly is very rich, having filled, and still filling the first posts in the service; as he is one of the ablest of the Company's service'.[1]

At the same time Johnson was evidently enjoying the social life of Calcutta. He was a friend of the diarist, William Hickey, who noted on 8 January 1778 that he went to dinner with Philip Francis and met 'Mr. Shee (now, Sir George, a baronet), Sir John D'Oyly, Mr. Peter Moore, Mr. Leonard Collins, Mr. Edward Hay, Mr. George Hatch, Mr. Richard Johnson and Mr. John Haldane, with all of whom I became very intimate and live in habits of great kindness'.[2] Richard Johnson was also a friend of his namesake, William Johnson, a nephew of Sir Joshua Reynolds. William Johnson was an attorney who 'came out with the Judges in 1774 under the protection of Sir Robert Chambers'[3] and who acted for the artist Ozias Humphry, in his famous law-suit against Sir John Macpherson in 1786.

In addition to this circle of amiable friends Johnson belonged to the intellectual élite of Calcutta which gathered round Warren Hastings. Sir Elijah Impey collected Indian paintings and, together with his wife, employed Indian artists to paint natural history specimens. Charles Wilkins studied Sanskrit and translated the *Bhagavad Gita*. Nathaniel Halhed was occupied with Hindu law and was to publish a Bengali grammar. In addition Samuel Davis, a skilled amateur artist, was interested in Indian astronomy, Francis Gladwin translated Persian classics, Edward Hay collected Indian paintings, and Robert Kyd and Dr John Fleming studied Indian flora and fauna. John Shore and Jonathan Duncan, both serious administrators, were deeply interested in the country and its culture and Jonathan Scott and William

1 Jones (1970), II, letter 448, p. 725
2 Hickey, II, 135
3 Hickey, III, 127. Richard Johnson has at times been confused with William Johnson, *see* Cotton (1926), 60–61

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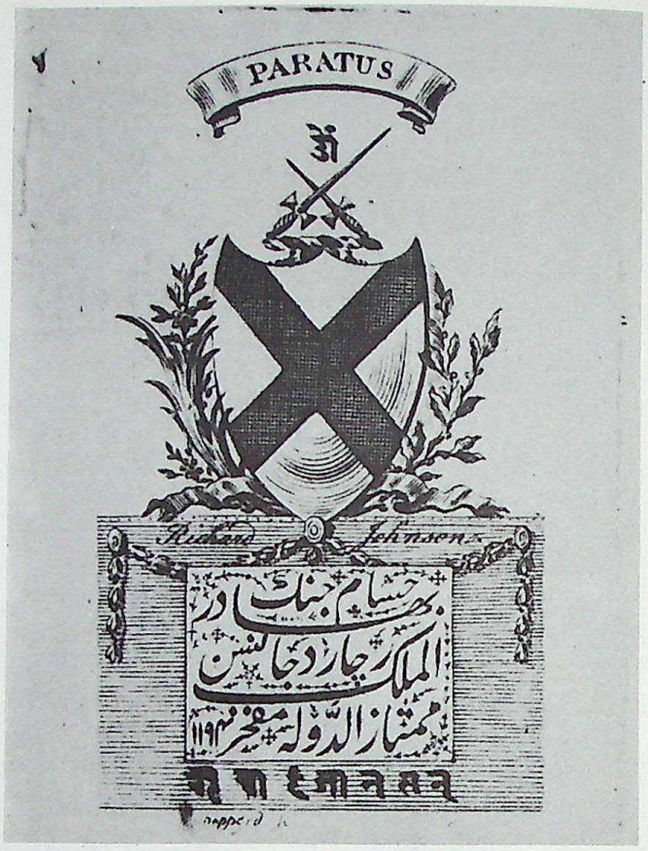
Francklin were engaged in writing histories of India. Johnson himself soon became part of this group and helped many of them with their projects. His own interests were wide-ranging. Possibly as a result of Impey's stimulus, he became attracted to natural history and acquired a volume of 106 plant drawings which was later purchased by the East India Company for its Library.[4] He also developed a lively interest in Indian culture. He studied oriental languages and according to Jean Law, he was 'familiar with the Arabic, Persian, Turki and Hindustani languages. He loves reading and never passes a day without employing some hours on it'.

At this time opportunities for studying oriental literature and acquiring manuscripts were great. With the collapse of the Mughal empire, the emperor and noble families in Delhi were disposing of their collections. Dealers who handled this material were moving up and down northern India and some were undoubtedly visiting Calcutta. With his high official position and ample means, Johnson was in an excellent position to become a collector of scarce or interesting manuscripts. Moreover he himself commissioned copies of rare texts for his private use. In 1773 two books of the *Mahabharata* (the *Virata* and *Drona parvas*) in the Bengal metrical version of Kariram Das were copied for him by a certain Atmaram Das Ghosh of Sutakuti, a village east of Jorabagh near Calcutta,[5] and in 1779 a tract on *ragas* and *raginis*, the *Risalah-i ragamala* by Thakur Das, was also copied.[6]

Besides collecting manuscripts during his first ten years in Calcutta, Johnson also began to acquire Indian miniatures. The dealers who brought manuscripts to Calcutta were also bringing paintings. These too were being disposed of by the Mughal aristocracy. That he purchased paintings from dealers is confirmed by the fact that a number of his pictures are inscribed on the back with prices in the dealers' code known as '*raqam*'.[7] At the same time artists from neighbouring Murshidabad were marketing paintings in Calcutta. Friends, both British and Indian, knowing his interests, probably kept a watchful eye for pictures that would please him. It is also likely that at times paintings were passed to him by Indians as 'softeners'.[8] When seeking some favour, a petitioner may well have slipped a miniature to him before discussing official matters.



Bookplate of Richard Johnson, dated AH1194/AD1780. Engraved in Calcutta by Joseph Shepperd

In making this collection, Johnson was mainly interested in subject matter. His approach was not aesthetic and he was unconcerned with art history or with different schools of Indian painting. Quality also was a secondary consideration. Among his special interests was Persian literature and as a consequence any painting of a literary theme, such as Laila and Majnun or Shirin and Khusrau, had an immediate appeal. Hindu deities and religious ceremonies were being identified at this time as a result of Sanskrit studies and pictures of these were to find a place in his collection. History, especially of the Mughal period, interested him and he collected portraits of rulers, ministers and courtiers as well as of scholars and divines. Ascetics whether Hindu or Muslim, male or female, had a particular fascination. Regional costume was another theme and there is little doubt that many of his paintings of ladies were acquired in this connection. The assimilation of European themes into Indian painting intrigued him and a whole group of miniatures based on European

4 I.O.R.: MSS. Eur.D.562/33. 'Folio volume containing 106 Drawings of Indian Plants. Purchased of Rd Johnson Esq.' These are no longer in the India Office Library and were most probably transferred to Kew along with other plant drawings later in the century.

5 I.O.L.: Bengali Ms S.2144 Blumhardt (1924), no.1

6 I.O.L.: Persian Ms. Ethé 2018: I.O.1739

7 *See*, for example, nos 97, 156

8 *See*, for example, no.382

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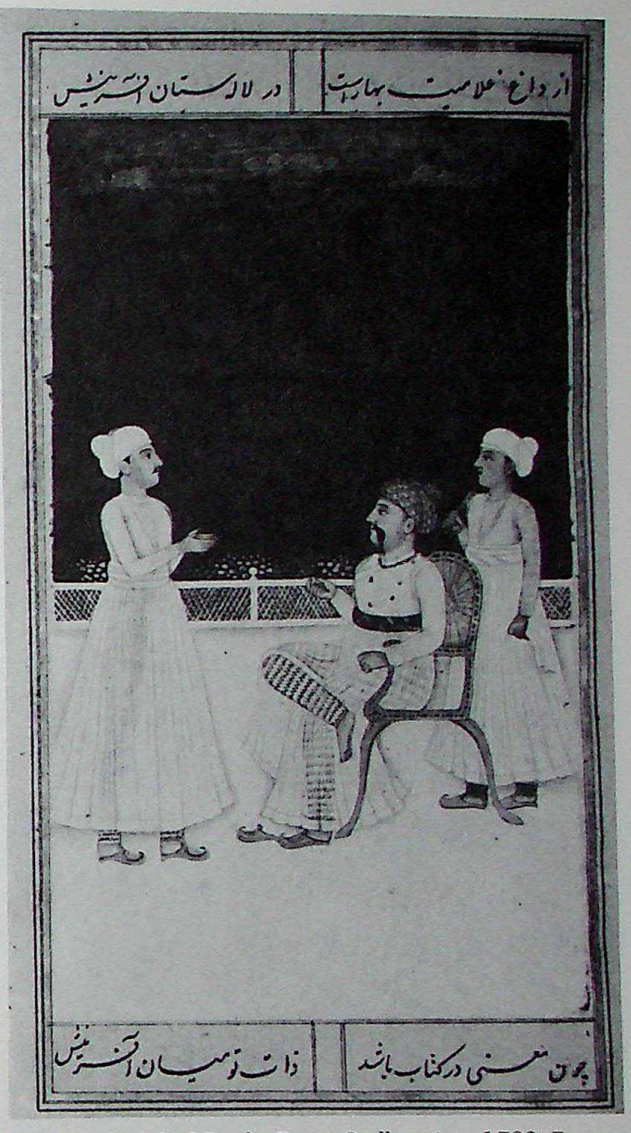
prints, especially of religious subjects, show this process at work. But above all, it was the relationship between Indian music, poetry and painting as illustrated by *ragamala* paintings that aroused Johnson's curiosity.

It was perhaps an account of Johnson's interest in Indian culture and his linguistic abilities that in 1780 he was nominated for an embassy to the Mughal emperor, Shah Alam. In preparation for this he was honoured on 10 March with a *sanad* from the emperor conferring on him a *mansab* of 6,000 and the titles of Mumtaz al-Daula Mafakhkhar al-Mulk Bahadur Husam-i Jang (Chosen of the dynasty, exalted of the kingdom, the hero, valiant in war). The award carried with it appurtenances of rank such as the insignia of a fish and two balls, the kettle-drum and fringed palankeen. Although the appointment was approved by Sir Eyre Coote, the mission for some reason did not materialise. Johnson was however flattered by the titles and later included them in the design for his bookplate.[9]

II LUCKNOW

Instead on 4 October 1780 Johnson was sent to Lucknow as Head Assistant to the Resident and stayed there until September or October 1782. At that time the politics of Oudh were unusually corrupt and tangled and both Indian and British officials were deeply involved in constant intrigue. Warren Hastings was in conflict with his Council who favoured the appointment of John Bristow as Resident at Lucknow. Nathaniel Middleton, the Agent, and Richard Johnson, the Head Assistant, on the other hand, were both supporters of Hastings. It was inevitable that they became involved in the rivalry between the two factions and allegations against them need therefore to be judged with reservations. Until May 1781 Bristow remained as Resident conducting political affairs while Middleton was responsible for financial matters. When Bristow was recalled, the latter became Resident and in June 1782, while Middleton was taking his wife down to Calcutta, Johnson deputised for him.[10]

In spite of the unhappy state of political affairs in Lucknow, Johnson found the posting highly agreeable. The city was a lively cultural centre. Asaf ud-Daula, on becoming Nawab in 1775, had moved the capital of Oudh from Faizabad to Lucknow. At the time when Johnson was posted there the city was being rebuilt and great mosques and lavish palaces were rising on all sides. As a result of Asaf ud-Daula's generous patronage, numerous artists, musicians and writers were being attracted to the city, and Johnson formed stimulating friendships with several of them. One was the poet Mir Qamar ud-Din Minnat (*c*1746–94) who dedicated to him his version of the Panjabi tale of Hira and Ranjha, composed in 1781. The manuscript, now in the British Library, contains not only portraits of Warren Hastings, Nawab Asaf ud-Daula and Nizam Ali Khan of the Deccan, but also the only known portrait of John-



Portrait of Asaf ud-Daula. By an Oudh artist, *c*1782. From a *Divan* of Mir Qamar ud-Din Minnat (B.L.Or.6633, f.50a)

9 This was made for him by the engraver, Joseph Shepperd who worked in Calcutta from 1774 to 1787. Shepperd also made a bookplate for Nathaniel Middleton.

10 For Johnson's official career, especially at Lucknow, *see* Davies (1939); Wainwright and Matthews, 146, 308–10; I.O.R.: Bengal Secret Consultations, P/A/66, pp.436–40

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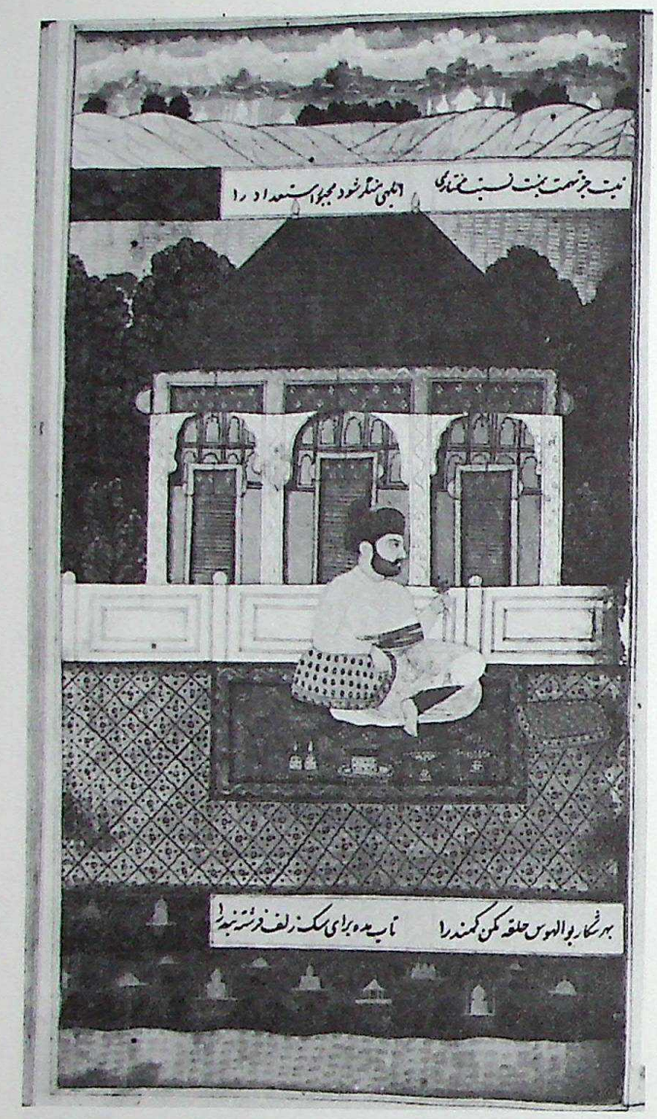
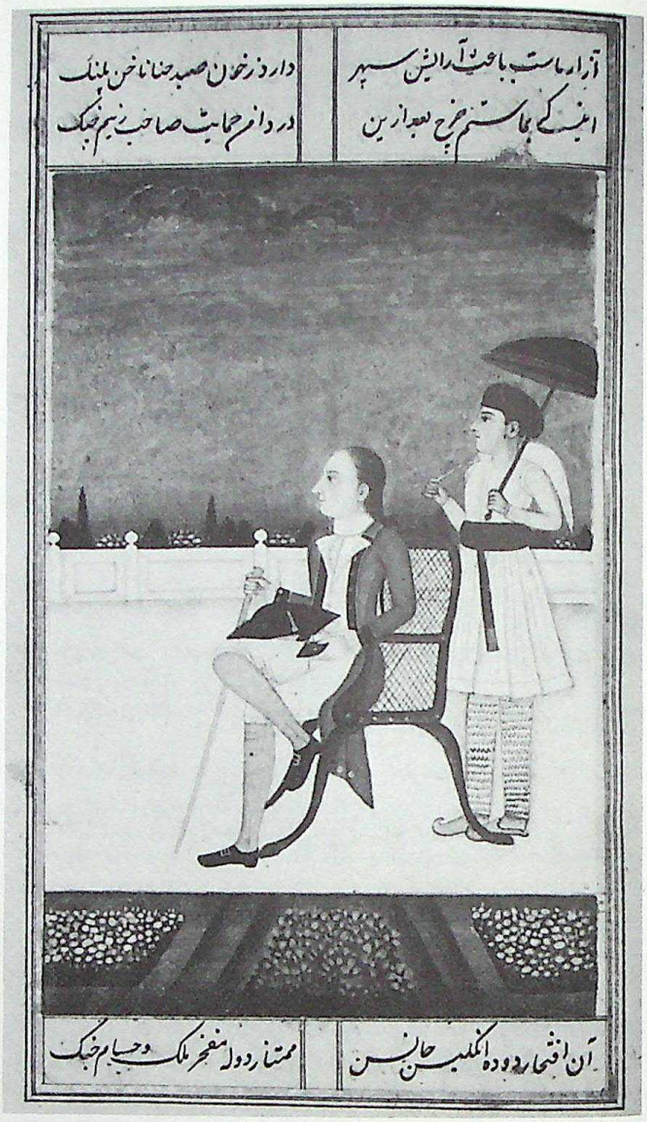


Portrait of Ali Khan, 5th Nizam of Hyderabad. By an Oudh artist, *c*1782. From a *Divan* of Mir Qamar ud-Din Minnat (B.L.Or.6633, f.78b)



Portrait of Richard Johnson. By an Oudh artist, *c*1782. From a *Divan* of Mir Qamar ud-Din Minnat (B.L.Or.6633, f.68a)

son.[11] He is shown sitting on a terrace on a cane-backed chair holding a walking stick in his right hand and a small book in his left, with his tricorne hat on his knee. An attendant stands behind holding a fly-whisk and a fringed umbrella, the insignia of greatness. When Johnson returned to Calcutta in 1782 he took Minnat with him and introduced him to Warren Hastings who bestowed on him the title of 'a king of poets'. Another friend was Nawab Mahabat Allah Khan Shahbaz Jang, eldest son of the Rohilla chieftain Hafiz Rahmat Khan. At Johnson's request he composed in 1782 an Urdu poem, entitled *Asrar-i Mahabbat*, on the romance of Sassi and Punnun.[12] Johnson also met a cultured Muslim, Abu Talib Tafzhul, who was later to become Asaf ud-Daula's agent in Calcutta. On Johnson's return there this friend was to come regularly to his house to study mathematics, astronomy, English and Greek.

In addition to these Indian friends Johnson found a congenial coterie amongst the Europeans who were living in Lucknow and who, like himself, were interested in oriental studies. Antoine Polier, who had been temporarily serving the Mughal emperor, Shah Alam, had returned to Lucknow as the Nawab's architect and engineer in May 1780, a few months before Johnson took up his post. Polier was deeply interested in both Persian and Sanskrit literature and collected manuscripts and paintings. He helped Jonathan Scott with his history of the Deccan writing for him a treatise on Shah Alam II and his court.[13]

11 B.L.: Department of Oriental Manuscripts and Printed Books: Oriental Ms. No. Or.6633, f.68

12 I.O.L.: Urdu Book: I.O.1318

13 Polier (1947)

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Portrait of the artist at Colonel Antoine Polier's house with Colonel Claud Martin and John Wombwell. By John Zoffany, Lucknow, *c*1787

When Polier was about to leave India in 1788 Sir William Jones enthusiastically recommended him to Dr Ford, the President of Magdalen Hall, Oxford, telling him that Polier – 'one of the best-disposed and best informed men, who ever left India' – was planning to visit Oxford and present Sanskrit copies of the four Vedas.[14]

Johnson also came to know Claud Martin, Superintendent of the Nawab's arsenal and a voracious collector of European and oriental paintings and artifacts. In the inventory of Claud Martin's effects, sold after his death in 1800, is listed 'Lot no 2779, 1 miniature Picture of Richard Johnson Esq.'[15] John Wombwell, Paymaster and Auditor General to the Nawab Vizier's troops under the command of British officers was another friend. He too was interested in Persian literature, and was one of the first to present Persian manuscripts to the Company's Library in 1804 (*see* p. 14).

Through his friendship in Lucknow with these cultured Indians and Europeans Johnson was able to enlarge his knowledge of Indian and Persian literature by collecting manuscripts. He commissioned copies of a number of texts that belonged to Polier and Martin. A Persian translation by Kishan Singh of the Sanskrit *Brahmavaivarta Purana*, which belonged to Polier, was copied for him,[16] as well as a Persian prose translation of Somadeva's *Katha Sarit Sagar* in Colonel Martin's collection.[17] Both were illustrated with paintings. He also collected a number of illustrated manuscripts probably through dealers. A fine copy of the *Karnama-i-ishq*, the love story of Prince Gauhar and Princess Malikah-i Zamani, is illustrated with thirty-seven miniatures painted by Govardhan in 1738–39.[18] A manuscript of the *Khamsas* of Nizami and Amir Khusrau with forty-eight miniatures in the Turkman style, was acquired by him in Lucknow in 1782.[19] It is possible that a manu-

14 Jones (1970), II. letter 478, p.785
15 I.O.R.: Bengal Inventories, 1801, L/AG/27/24. Sale at Lucknow 19 November 1801. 'Lot no. 2799, 1 miniature Picture of Richard Johnson Esq. Bought by Mr Queiros.'
16 I.O.L.: Persian Ms. Ethé 1961: I.O.759
17 I.O.L.: Persian Ms. Ethé 1987: I.O.2410
18 Johnson Album 38
19 I.O.L.: Persian Ms. Ethé 976 and 1200: I.O.387

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script by Nizami of the story of Laila and Majnun, which includes five miniatures executed in *c*1610, was also obtained there,[20] as well as another version of the story by Fuzuli which has eighteenth-century illustrations.[21] Johnson had a deep interest in oriental literature and when he heard rumours in 1782 that he might be recalled from Lucknow, one of his chief concerns, as he explained to Impey, was that it would bring to an end his 'literary pursuits'. He also begged Hastings to be left at Lucknow since 'my mind', he wrote, 'is bent on completing some literary objects in the Sanskrit and Persian – and these can only be effected at Lucknow or Delhi or Benares'.[22]

At the same time Johnson greatly enlarged his miniature collection by purchasing pictures through dealers. Some of these paintings were currently being produced in Lucknow, others had been made during the time of Asaf ud-Daula's father Shuja ud-Daula (1754–75). Johnson also acquired paintings which came from Farrukhabad, a small dependency of Oudh between Etawah and Anupshahr. Under its ruler, Ahmad Khan Bangash (1750–71), a distinctive sub-school of Oudh painting had developed there with its own individual idioms and colouring. Johnson also commissioned local artists in Lucknow to make pictures to his orders of miscellaneous subjects that interested him. Two as yet unidentified Hindi or Sanskrit texts (nos 355, 356) were illustrated for him. Groups of pictures illustrating the incarnations of Vishnu (nos 358, 359), the manifestations of the Devi (no.357), Radha and Krishna (no.360) reflect his interest in Hindu iconography. Drawings of Indian card and board games, such as *ganjifa* and Snakes and Ladders (no.361) were also prepared for him. At times inscriptions on the paintings give the names of the artists who were working for him – Sital Das, Ghulam Reza, Muhammad Ashiq, Gobind Singh, Ram Sahai, Udwat Singh and Mohan Singh. Sital Das, for example, made a set of drawings to illustrate Vedic sacrifices (no.354) possibly based on the Vedic texts which belonged to Colonel Polier. When Johnson secured some seventeenth-century Mughal paintings of fables from the *'Iyar-i Danish*, all seven of the artists mentioned completed the set for him (no.352). But above all Johnson used this group to make complete *ragamala* sets illustrating a number of different texts with varying iconography (nos 346–51). During this period in Lucknow, Johnson was learning much about the relationship between *ragamala* painting and various musical texts. Polier had recently discovered a manuscript of Soma's *Ragavibodha* or 'The Doctrine of Musical Modes', as well as a number of separate essays on music in prose and verse.[23] Johnson, as we have seen, had already acquired in 1779 a copy of a tract on *ragas* and *raginis* – the *Risalah-i ragamala* by Thakur Das. He also had a copy of the *Tuhfat al-Hind* which contained a section on music. It is clear that he was striving to understand the systems on which *ragamala* paintings were based and he was therefore commissioning local artists to make sets illustrating these various texts.

While Johnson had been pursuing these literary and artistic interests, he had become deeply involved in the political intrigue of Lucknow. The Nawab's Minister, Haidar Beg Khan, who was in league with Johnson's enemy, William Palmer, had been constantly forwarding unfavourable reports to Calcutta complaining that Johnson was corruptly interfering with the Nawab's administration. Charges piled up against Johnson, both true and false. Hastings agreed that Johnson, while he was officiating, was not reporting promptly enough on Lucknow affairs. He finally lost patience when it was alleged that Johnson was holding up a particular payment. On 8 August 1782 both Johnson and Middleton were therefore peremptorily ordered and commanded within forty-eight hours to quit Lucknow and repair without delay to the Presidency of Fort William, and Bristow returned as Resident. Later Hastings was to discover that a number of the accusations against Johnson were untrue and he conceded that 'His faults sink to mere errors and inadvertencies when compared with those of his principal, and are wholly lost in the contrast with those of the present Resident [Bristow]'.[24]

III HYDERABAD

Back in Calcutta, Johnson was for over a year 'without employ' while he answered the charges brought against him by Hasting's enemies. Some of these charges were declared proved and the matter was referred to the Court of Directors which does not appear to have given any opinion. During this time, in September 1783, the great scholar, Sir William Jones, arrived in Calcutta and a stimulating friendship between him and Johnson began. It is clear from some of Jones's later

20 I.O.L.: Persian Ms. Ethé 1000: I.O.384
21 I.O.L.: Turkish Ms. Turc 7
22 B.L.: Add. Ms.29155 ff.101–103; 15 July 1782
23 Jones (1799), 66
24 I.O.R.: Home Miscellaneous, H/238, ff.197–209

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Portrait of Sir William Jones. Stipple engraving by W. Evans, London, 1804, after a drawing by A. W. Devis

writings that Johnson at once showed him his *ragamala* collections and that the two men were earnestly discussing the whole problem of the relationship of music and painting. On 7 January 1784 Jones wrote to Wilkins on the subject of *Dipaka Raga*. 'For Dipuk I have no authority (besides Mr Johnson's Pundit) except the word in Persian letters, I saw on some Hindu drawings: it is said to signify *ardent desire*, and to be the name of the lost musical mode.'[25] The drawings to which Jones was referring were those belonging to Johnson and his friend Edward Hay. Johnson, however, soon had to leave Calcutta for on 20 January 1784 he was appointed Resident at Hyderabad. Hastings still trusted him as a letter of 3 February showed.

> By placing you in so high and important a station, we have given a signal proof of the confidence which we repose in your abilities. During all that has publicly passed relative to Lucnow, whether you know it or not, I have always befriended you. Whether here or in England I shall be glad to assist in making those abilities which everybody knows you possess of use to the public and yourself.[26]

Johnson was delighted with this posting to yet another court and city where oriental culture flourished. Like Asaf ud-Daula, Nizam Ali Khan (1762–1802) patronised music, poetry and painting. Johnson came to know the Nizam well and also many of the cultured officials who surrounded him. He met Lakshmi Narayan (called Shafiq, 1745–*c*1799) who was in the service of Ali Jah, son of Nizam Ali Khan. He was a writer of histories, biographical dictionaries of poets, as well as Persian and Urdu verses. His history of the Deccan and of the Mughal emperors was completed in 1786 and dedicated to Johnson.

During his stay in Hyderabad Johnson was able once again to extend his collection. He acquired a number of important portraits of Bijapur rulers as well as some fine Hyderabad miniatures. A *Khavar-nama* by Rustami, made for the wife of Sultan Muhammad Adil Shah of Bijapur in 1649 and containing paintings on nearly every page, must have been acquired at this time.[27] He continued to enlarge his *ragamala* collection. He acquired a complete set (no.426) which includes interesting variations of iconography. He also employed an artist to work up for him a *ragamala* set from a number of *charbas* and wash drawings which he had acquired in Lucknow (no.431). These were carefully mounted in their various *ragamala* groups.

Although Hyderabad, like Lucknow, enabled Johnson to pursue his private interests, his official career was once again controversial and unsuccessful. He had been instructed to settle arrears of tribute owed to the Company by the Nizam for the Northern Circars and to handle carefully the conflicting interests of Hyderabad, the Maratha States and Mysore. As a result of his friendship with the Nizam he forwarded letters and a ring from the Hyderabad Subah to Hastings, who was soon to leave India, asking him to present them to George III when he reached England. He hoped that Hastings would let him present the King's reply to the Nizam.[28] Hastings, however, on leaving India in February 1785 was succeeded by his old enemy, Sir John Macpherson, who officiated as Governor-General. The latter soon criticised Johnson for being over lenient to the Nizam and for advising the return of the Carnatic to Hyderabad in the hopes that it would make the Nizam a faithful ally of the British. On 1 March 1785 Johnson was recalled not openly for these reasons but because of the expense of maintaining a Residency in Hyderabad and because decisions had been taken

25 Jones (1970), II, letter 375, pp. 625–26
26 Rylands Library, Ms.Eng.195

27 I.O.L.: Urdu Ms. Blumhardt 35: I.O.834
28 B.L.: Hastings Ms 29168 f.152

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which required reference to London. Months after Johnson's recall a letter from the Court of Directors arrived on 21 September 1785 ordering him to leave Hyderabad and expressing strong disapproval of his handling of negotiations. 'Our Residents at every Court must be instructed to watch over the views and wishes of those with whom they are stationed, but by no means to give any encouragement to a deviation from the Treaties under which we at present hold our possessions.'[29]

IV CALCUTTA

Johnson was back in Calcutta on 15 June 1785 and the rest of his career was spent in the Presidency city. On 19 August he was nominated Accountant General to the Revenue Department and on 9 September this appointment was confirmed. In January 1786 he was appointed to the Committee of Revenue but a few months later, on the post being abolished, he joined the Board of Revenue. John Stables, Member of the Bengal Council and President of the newly established Board, minuted on 23 May 1786 that he wished to retain the services of Johnson who had been on the old Committee of Revenue and recommended that he should have a deliberative seat on the Board until a vacancy should occur. In the same year he was made Chairman of the General Bank of India which had also been formed in May, a post that he was to hold until his retirement in 1790. At this time there was great concern in India about the lack of currency and the bank was formed 'for general convenience and in some measure to alleviate the distresses occasioned by the general scarcity of money, which India had long laboured under'. In 1787 Johnson became a member of a special committee for inquiring into the scarcity of silver coin. A year later he was acting as a trustee for a Company servant, William Bruere, and administering his estate and his commercial transactions with China. Secret investigations were being made at this time into Bruere's irregularities connected with the Chinese opium trade.

During this period Johnson's friendship with Sir William Jones was renewed and the two men saw much of each other. They met at the weekly evening meetings of the Asiatic Society of Bengal which Jones had founded while Johnson was in Hyderabad. Its lofty aim was to study 'Man and Nature, whatever is performed by the one or produced by the other'. Although absent at that time Johnson had become a founder member. On his return they would meet at each other's houses in Calcutta, at Johnson's garden house at Rasapagli, five miles up the river from Calcutta, at Jones's house at Garden Reach (his 'Sabine Farm' as he called it) or at his 'cottage' at Krishnagar, some eighty miles up the river.[30] They would lend each other books such as a translation of the Marquis of Condorcet's *Life of M. Turgot*, or Jean Sulvain Bailly's *Traité de l'astronomie indienne et orientale*.[31]

Persian literature was one of their great interests. On 29 January 1789 Jones wrote to Johnson saying

> I return with many thanks your copy of the Shahnameh. I have had the pleasure of reading from the beginning to the end. Both your copy and my own want the two episodes of Borzu, the grandson of Rustam, and of Susen, the Enchantress. If you have a copy with these episodes, I shall be much obliged to you, if you will lend it to me. Your neighbour Church has, I believe, told you how much I long to pass a day with you, but I am now forced to toil like a galley-slave. When I have a little respite, my wife and I will pass a Saturday or Sunday at your Garden.[32]

Most of the correspondence between the two men was concerned with oriental matters. Jones sent his 'Hymn to Lakshmi' to Johnson to read. He asked Johnson whether he could think of any poetical names for places in India where Kamadev, the God of Love, 'may be supposed to resort' – names the equivalent of Paphos.[33] Jones congratulated Johnson on his idea of publishing an edition of Hafiz. 'An impression of your Hafiz will, indeed, be a valuable acquisition to the publick, and I hope some years hence to offer up a copy of it on the tomb of the divine poet near the crystal stream of Rucenabad.'[34] 'A Dissertation on the Orthography of Asiatic words' published by Jones in the first volume of *Asiatick Researches* included a two-page elegy of Mir Muhammad Husain supplied by Johnson.[35] A letter from Jones to John Shore mentions that 'Mr. Richard Johnson thinks he has a young friend who will translate the Dabestan'.[36]

This friendship may well have led to a further broadening of Johnson's interests and to the collecting of a whole variety of texts. These included a

29 I.O.R.: Despatches to Bengal, E/4/629, ff.172–74

30 Hickey (1913–25), IV, 350; Jones (1970), II, letters 464, 494, 504, 532

31 Jones (1970), II, letters 530–31

32 Letter attached to fly-leaf of I.O.L.: Persian Ms. Ethé 879: I.O.165

33 Jones (1970), II, letter 373, p.624

34 Jones (1970), II, letter 436, p.734

35 Jones (1970), II, letter 456, p.734

36 Jones (1970), II, letter 461, p.739

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copy of a work on Aristotelian philosophy by Ibn Sina (AD980–1037) which had been completed in 1735,[37] a verse treatise on divination and fortune-telling written for King Mukunda Sena in 1534,[38] a copy of the *Ramacaritamanasa* made by Pahlavana Kayastha in 1763–65,[39] a *Siva Purana*[40] and an early eighteenth-century copy of the standard Sanskrit lexicon by Amara-simha.[41] Almost all these manuscripts bear pencil comments by Johnson which show that he not only acquired but read and pondered on these works.

One subject, in particular, however, stands out as appealing to both Johnson and Jones at this time. This was Indian music. European music was of course one of the favourite recreations of the more cultured British in Bengal. The Fowke letters, for example, record how Calcutta residents would meet for dinner and spend the evenings singing and making music. Margaret Fowke refers to her father and John Shore sitting 'talking of music' and she herself wished to be a 'finished musician'. Her favourite composers were Purcell, Corelli, Bach, Pergolesi and Schroeter. But she also enjoyed Indian music. In 1783 she writes to her brother Francis, Resident at Benares, saying 'I wish that you would occasionally take down the Hindostannie airs you hear in Benares'.[42] He appears to have done this since eighteen months later Sir William Jones is offering to make translations of the words for her and set them to the music. He could see no reason why Indian *ragas* should not be linked to English words.

> I take the liberty to send you a double version of the three Songs, the Musick of which gave me so much pleasure at Sicrole. It was fortunate, that Mr. Harington's Munshy understood the dialect of Birj, and turned the songs literally into Persian; from which I have translated them in European measures as well as in an irregular sort of metre, adapted syllable for syllable to the Indian tunes. If you should happen to receive more compositions of this sort from the holy land of *Matura*, I shall be much pleased with translating them in the same way; and, by exchanging my brass for your gold, shall gain considerably by the traffick, though not near so much as if I could have the pleasure and advantage of hearing my words graced by your voice and improved by your taste and skill.

Others too were interested in these songs for on 6 March 1785, Margaret's father writes, 'I have sent your Indostaunee Airs to Lady Clive accompanied by your observations on them and translation of three of them by Sir William Jones'.[43]

It would seem that Jones on arriving in Calcutta had at once become interested in Indian music and Johnson must have contributed to this by showing him his collection of *ragamala* paintings. By now Johnson had assembled a wide range of these by Murshidabad, Lucknow, Hyderabad and Rajasthani artists, based on a number of different systems. He had also collected numerous musical texts. To the *Risalah-i ragamala*, which he had acquired in 1779, he had added a copy of Sarngadeva of Kashmir's *Sangita-ratnakara*, a thirteenth-century compendium of Indian music and dance,[44] as well as the *Usal al-naghamat*, another compendium written at his own request.[45] A manual of instrumental music, singing and dancing, the *Sangita-darpana*,[46] written by Damodara about 1625 during the reign of Jahangir, was also in his collection, together with another portion of it with a commentary in Hindi.

In 1784, soon after Johnson had left for Hyderabad, Jones wrote a paper 'On the Musical Modes of the Hindus' which was later to be published in the third volume of *Asiatick Researches*. Jones was exploring aspects of the subject with which Johnson had already become familiar during his early years in Calcutta and later in Lucknow. Jones wrote,

> The Hindu arrangement is elegantly formed on the variations of the Indian year, and the association of ideas; a powerful auxiliary to the ordinary effect of modulation. The Modes, in this system, are deified; and, as there are six seasons in India, namely, two Springs, Summer, Autumn and two Winters, an original Rag, or God of the Mode, is conceived to preside over a particular season; each principal mode is attended by five Ragnys, or Nymphs of Harmony; each has eight Sons, or Genii of the same divine Art; and each Rag, with his family, is appropriated to a distinct season, in which alone his melody can be sung or played at prescribed hours of the day and night; the mode of Deipec, or Cupid the Inflamer, is supposed to be lost; and a tradition is current in Hindustan, that a musician who attempted to restore it, was consumed by fire from heaven . . . Some of the modes have distinct perceptible properties and may be applied to the expression of various mental emotions . . . Every branch of knowledge in this country has been embellished by fables; and the inventive talents of the Greeks never suggested a more charming allegory than the lovely families of

37 I.O.L.: Arabic Ms, Loth 475; I.O.1420
38 I.O.L.: Sanskrit Ms, Eggeling 3013; I.O.2417
39 I.O.L.: Ms Hin.D.3
40 I.O.L.: Persian Ms, Ethé 1958; I.O.760
41 I.O.L.: Sanskrit Ms, Keith 5141; I.O.2429
42 I.O.R.: Fowke letters, MSS.Eur.E.4, letter 26, f.235
43 I.O.R.: Fowke letters, MSS.Eur.E.5, letters 65, ff.180–180v, and 75, f.200v
44 I.O.L.: Sanskrit Ms, Eggeling 1118; I.O.2383
45 I.O.L.: Persian Ms, Ethé 2023; I.O.2083
46 I.O.L.: Sanskrit Ms, Eggeling 1120; I.O.2231

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the six Ragas, named, in the order of seasons above exhibited, Bhairava, Malava, Sriraga, Hindola or Vasanta, Dipaca, and Megha; each of whom is a Genius or Demigod, wedded to five Raginies, or Nymphs, and father of eight little Genii, called his Putras or Sons; the fancy of Shakspear and the pencil of Albano might have been finely employed in giving speech and form to this assemblage of new aerial beings, who people the fairy-land of Indian imagination.[47]

In his 'Hymn to Sereswatty' he describes in verse the various *ragas*:

Young Hindol sportive in his golden swing
High-canopied with flow'rs;
While Ragny's ever gay
Toss the light cordage, and in cadence sing
The sweet return of Spring.

Ah! Where has Deipec veil'd
His flame-encircled head?

Malcaus apart reclines
Bedeck'd with heav'n-strung pearls,
Blue-mantled, wanton, drunk with youthful pride;
Nor with vain love repines,
While softly-smiling girls
Melt on his cheek or frolick by his side.[48]

On 28 August 1787 Jones wrote,

I am now collating a very ancient Sanskrit book on Musick in beautiful verse; but very concise; and, therefore, obscure (Soma's *Ragavibodha*). These enquiries go beyond the mere gratification of curiosity: they may suggest improvement in our own musical system. For instance, many of the Indian Modes, which they call *Ragas*, or Passions, consist of mutilated scales, some with six notes only, others with five: each of these scales has naturally a peculiar expression, and that effect is increased by annexing to each of them the idea of some particular season of the year and hour of the day or night. But the subject is infinite; so farewell![49]

After describing the various modes in this article, Jones continues, 'These and similar images, but wonderfully diversified, are expressed in a variety of measures, and represented by delicate pencils in the Ragamalas, which all of us have examined, and among which the most beautiful are in the possession of Mr. R. Johnson and Mr Hay'.[50] There can be no doubt that Johnson and his collections provided much of the material that aroused Jones's interest in Indian music and painting, and that Jones found Richard Johnson one of the most stimulating inhabitants of Calcutta.

47 Jones (1807), 313; Jones (1799), 73
48 Jones (1807), 316, 317, 319
49 Jones (1970), II, letter 464, pp.759–60
50 Jones (1799), 74

V RETURN TO ENGLAND

From about 1786 Johnson's health had begun to deteriorate. On 11 August Sir William Jones had written to him lamenting his indisposition 'which the natural strength of your constitution and your habitual temperance will soon, I trust, remove'[51] and by 1788 Johnson himself was seriously contemplating retirement. Early that year he had despatched to England a first consignment of Persian books and manuscripts on board the *Thetis* and on 30 July his father, Dr Alexander Johnson of Great Portland Street, requested the Company to sanction their delivery to him. The Court gave permission on payment 'of the customary duties and charges'.[52] Johnson's health however did not improve and on 18 January 1790 he sought permission to leave India on grounds of ill-health and family affairs. He also asked that he might not be required to resign the Company's service. Although a minute of the Governor-General noted that his case might be 'recommended to the Court of Directors to permit him to return with his rank', the request was refused. Copies of medical certificates granted by Dr John Fleming and Dr William Dick were submitted and on 23 January 1790 Johnson embarked on the *Pigot* at Saugor. He took with him five children[53] and two servants, probably a bearer and an ayah. One of these later returned to India for on 19 August 1791 the Sub-Treasurer was asked to return the security deposited for an Indian servant.[54] Johnson also had on board two chests of 'oriental manuscripts'.

Johnson arrived in London on 28 June 1790. Once again his father, Dr Alexander Johnson took delivery of the collection of manuscripts and paintings. He wrote to the Court of Directors on 11 August 1790 saying,

51 Jones (1970), II, letter 436, p.702
52 I.O.R.: Court Minutes B/107, ff.392–93
53 Like many other European residents in India Johnson probably settled down with a 'bibi' or unofficial Indian 'wife'. No definite references to his liaisons have so far been traced, but over the years a number of natural children are recorded in the Ecclesiastical Records. Two 'natural daughters', Anne and Frances, were baptised in Calcutta on 4 December 1781 (I.O.R. Bengal Ecclesiastical Returns N/1/2, f.394). Three further children, Nathaniel, William and Sarah, were baptised on 20 January 1784 (I.O.R. Bengal Ecclesiastical Returns N/1/2, f.470). Baby Sarah appears to have died, for on 21 September 1788, another daughter, also named Sarah, was christened in Calcutta. A year later Elizabeth was born at Johnson's garden house at Rasapagla, near Calcutta, on 22 September 1789 and baptised on 28 November (I.O.R. Bengal Ecclesiastical Returns N/1/4 ff.52, 87). Besides these six offspring, Johnson may well have had a seventh child at an earlier date for in 1798 he refers to a son, Samuel, as being established on an indigo plantation in Bengal.
54 I.O.R.: Marine Records, L/MAR/B/503G-1; Imperial Record Department: Press List of Public Department Records, 13, p.289

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The Ship *Pigot* in the Service of your Hon'ble Company brought from Bengal with a returning son (Richard Johnson) Two Chests of Oriental Manuscripts the Remainder of a similar Quantity received two Years ago by favourable consent of this Hon'ble Court, by the *Thetis*. These MSS with their voluminous preserving Wrappers, offering so much apparent Bulk as to raise a doubt whether they could pass among Baggage and the apprehension of their being considered a private Trade (the circumstances attending which would become destruction to them in their decayed, torn and worm eaten State) determined me (as before) to apply to the Hon'ble Commissioner of His Majesty's Customs, requesting permission to enter them and to pay duty for them by Weight as foreign bound Books. The said Hon'ble Commissioners, attending to these Reasons and being further answered that these MSS were not intended for sale but the sole property of my Son, bought for his own Use and Study and perhaps future public utility, they have been pleased to Order that the said Oriental MSS be entered and pass on paying the said Duty by Weight.

And Whereas their Extradition out of the Hon'ble Company's Warehouse still requires your favourable assent, I do herewith humbly request this Hon'ble Court to order that as soon as the aforesaid duty is paid these two Chests like the former may be delivered to me without delay.[55]

Johnson's great collection had thus reached England safely.

On arriving, Johnson seems to have hoped for a place on the Board of Control in London. He had returned with an excellent reputation. The Bengal Government recommended him as 'a very able serious and deserving servant of the Company'. Sir William Jones, introducing him to Sir Joseph Banks in a letter of 10 January 1790, written just before Johnson sailed for England, remarked,

> He is not one of those to whom the old rule can be applied 'Qualem commendes etiam atque etiam inspice'. He is one of the most distinguished of the Company's servants in India for ability as a public man and for knowledge of various kinds and agreeable manners in private life. Ill health obliges him to leave us for a time, and I trust he will in 18 months bring tidings of your being in perfect health.[56]

Johnson accordingly wrote to the President of the Board of Control, Dundas, saying that although he had retired on health grounds, he hoped to remain in England but could not afford to retire. He thought that his wide experience in India would be of service to the Board. He was not, however, successful and he therefore went into politics. On 14 June 1791 he was returned at a by-election as Member of Parliament for Milborne Port, a seat which he resigned in February 1794. Meanwhile at Marylebone Church on 1 March 1792 he had married Sophia (1771–1823), daughter of John Courtenay, Member of Parliament for Tamworth. By her he was to have a son Richard and four daughters. Soon after his marriage on 28 March he made a speech in Parliament on behalf of Lord Cornwallis in justification of the war against Tipu Sultan, which was 'fortunate in its commencement, political in its prosecution and advantageous in its probable issue'. In a letter to Cornwallis of March 1792, Johnson mentions that he has spoken on his behalf in the House and intends to speak again. But he does not appear to have taken a very active part in politics and by 1793 he was travelling in Italy with his wife. On 12 May he wrote from Florence to Dundas saying that he could not return to Parliament for the forthcoming debate on the management of the Company's possessions in India but was submitting lengthy proposals. Until 1800 Johnson continued to write letters to Dundas and later to John Bruce, submitting proposals for establishing banks in India and for organising the Company's revenue.

From 1793 until his death in 1807, Johnson was an active partner in the London and Middlesex Bank (the firm of Edwards, Smith, Templar, Middleton, Johnson and Wedgewood) of 18 Stratford Place, Oxford Street. It was largely an old 'Indian' business, Templar being a former Bengal servant and Middleton being Johnson's former colleague at Lucknow. In 1805 the partners in the bank changed becoming Davison, Noel, Templar, Middleton, Johnson and Wedgewood of 34 Pall Mall. On his return to England, Johnson had renewed contact with his old friends, especially Warren Hastings, with whom he had long been on good terms and for whom he had rendered many intimate services. It had been said in the *Bengal Gazette* that Johnson had helped to negotiate the divorce of Mrs Hastings from her first husband. In 1780 he had tried to reconcile Francis with Hastings only to be accused by John Day as a 'beardless Machiavel' serving nothing but his own interests. He occasionally helped Mrs Hastings with small services. In 1784 Hastings wrote to Marian saying that Johnson had executed 'the shawl commission' which she had given him. At times probably as a result of mischief-making by his enemies, Hastings appears to have had doubts about Johnson's friendship. On 13 August 1784, for example, he wrote to Marian saying, 'I have been

55 I.O.R.: Miscellaneous Letters Received, E/1/85, no.75

56 B.M.: (Nat. Hist.) Botany Library, Dawson Turner Correspondence 7, f.22

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privately told that the friends of Richard Johnson are among my worst enemies in England. He is a sad fellow, if this is true. Be on your guard both with him and Middleton'. Nevertheless, back in London, Johnson appears to have been on good terms again with Hastings. The latter banked with Johnson's firm and availed of his help on a number of occasions. Johnson helped him to sell his house, number 1 Park Lane, to Lord Roseberry in 1797. When Hastings was moving to Daylesford and his portrait of Shuja ud-Daula by Tilly Kettle had been sold by mistake, he asked Johnson to try and buy it back for him. A number of letters show that Hastings used Johnson for various minor financial matters. In 1800 for example the latter advanced money for the purchase of a commission for Charles Imhof, Hastings's step-son.[57]

While in England Johnson continued to take an interest in Indian cultural affairs. In 1800 he recommended a 'learned native' to teach at the 'intended establishment for the preservation of Oriental literature'. He stressed the importance for civil servants to understand local languages, particularly in relation to revenue collecting. He also urged that it was most important that 'a native Indian of any eminence should be well received in this country' as he would then carry home favourable impressions. He was almost certainly one of the retired Company servants with a collection of oriental manuscripts whom the Directors had in mind when they aired their scheme in 1798 for a 'public repository for Oriental Writings'. And he must have been one of the 'distinguished members of the Asiatic Society of Bengal now residing in England' to whom Charles Wilkins was referring in 1799 when he suggested that a similar society should be formed in England which could meet in the Library and Museum if the Company established such an institution.

VI ACQUISITION OF THE COLLECTION

At that time it is unlikely that Johnson was contemplating the selling of his collection. By 1807, however, he had fallen into severe financial difficulties connected with his banking activities and in an attempt to mend his fortunes, he decided to offer his collection for sale to the newly formed Library. He deposited it at the India House and asked the Librarian, Charles Wilkins, to assess it with a view to its purchase. Wilkins must have been delighted when he saw the whole immense collection. After carefully examining it and probably guessing that the Directors would haggle over its price, he asked Johnson to state in writing the lowest price that he would accept.

On 30 January 1807, therefore, Johnson replied to Wilkins and enclosed a memorandum of current prices at 'Leigh and Southerby'. Although he felt sure that he could get a higher price in Paris, he agreed to accept 3,000 guineas rather than see the collection leave the country.

Dear Wilkins,

As you have now taken the trouble to look over my collection of oriental manuscripts and drawings, amounting to above eleven hundred volumes, I beg leave to say a few words regarding the value of them. As for what they cost me in collecting them in various parts of India, with the expense of copyists and painters it is too large a sum to mention and quite out of the question here.— I shall therefore only advert to what I suppose reasonably applicable to the point. I am authorised by Mr Hamilton to say that upon showing the Catalogue of the books, and speaking upon the collection to the oriental Scholars who were members of the Institute at Paris, he was convinced that they would give as far as 4000 Gs. for it. Exclusive of the books there are above five hundred drawings not mentioned at Paris and consequently not included in their estimate which if rated at the low price of one guinea each would bring the whole to 4500 Gs. Now I would certainly with cheerfulness sacrifice 1000 or even 1500 for the sake of their being kept in this country – and would in this view be perfectly satisfied with 3000 Gs. for the whole together, which would not rate the books at so much as $2\frac{1}{2}$ Gs. each, while I annex a list of books sold last year at public auction at an average of near 5£ each.

Sir H. Barlow & Sir John Austruther have already exhausted all that can be said upon the subject of the propriety of the East India Company's collecting all the scattered remains of oriental arts and literature in the total dissolution of the Moghol Empire. I shall therefore only say relatively to this collection that it contains many books highly usefull and valuable to the college (recently established so much to the Company's credit) such as Dictionaries, Grammar, Arabic Persian and Sanskrit with forms of letters and office, many specimens of fine writing, a large body of history universal and local, tables of Astronomy Geography and Chronology, a very fine collection of the most esteemed of the oriental poets, and some very rare and valuable statistical tracts upon the revenues of the different Soubahs of Hindostan and Dekkan. But as you have seen the catalogue as well as the books, I need not enumerate these particulars to you, and only add the remark that the pictures contain portraits of the Kings, and most eminent nobles, warriors and men of learning while others are explanatory of the Hindoo mythology, with their singular personification of their musical modes, others exhibit the costume of the country, the whole forming a very numerous collection (among which there are exquisite specimens of the art in its best age) greatly

57 For correspondence about these miscellaneous matters, *see* Grier

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contributing to the clearer understanding of the history and religion of that important country of which a larger proportion is now under the sovereignty of the Company than ever was held by their most successfull Emperors.

I am anxious that the labor and expence with which they have been collected should not be lost, either by their being dispersed into various hands, or being carried away to a foreign country. I am anxious the collection should fall into the hands best qualified to hold them for the benefit of all those to whom they may prove usefull in this country, and I hope the Company will act in the purchase of them with that liberality which has hitherto marked their patronage of literature.

I am, dear Wilkins
Sincerely Yours
(sigd) Richard Johnson

104 Pall Mall
30th Jany. 1807

I have sent you a list of oriental manuscripts sold June 1805 by messrs. Leigh & Southerby 50 vol, average little under 5£ each.

It is hardly usefull to remark that some of the most select MSS cost me from 20 to 80 Gs each and some of the choicest pictures from 20 to 150 Rupees each. There are now lying at Mr White's, bookseller, three portfolios certainly not containing 50 drawings in each, to be sold at the fixed price of 1000 Gs.

Memorandum of some prices of actual Sales in June 1805 at public auction at Leigh & Southerby; which will show how moderate the average assessed may be considered.

Khawur Namah	53.11. 0
A Koran	20. 9. 6
Sixty specimens of fine writing	16.16. 0
A Dictionary 2 vols.	10.10. 0
Shah namah	9. 9. 0
Hubbeeb ul seer	7. 7. 0
Poems of Khakani	7. 7. 0
Haft Akleem	6. 6. 0
Anwar Soheili	6. 6. 0
Alem aray abassy	5.15. 6
Heyat ul Haywan	5.15. 6
Alem guir namah	5. 5. 0
Poems of Saadi	5. 5. 0
Farhang Jehanguiry	4. 4. 0
Asmali Koran	4.14. 6
Sree Bhagavat	4. 4. 0
Tohfit al Akbar	3. 3. 0
Tarikh i Khan Jehan	3. 3. 0
Behar Danish	2.19. 0
Dewan Jami	2.18. 0

I went to compare these and found them very inferior to my MSS of the same titles. The average of the whole collection was about £5 a vol.[58]

58 I.O.R.: Miscellaneous Letters Received, E/1/115, ff.76–77

By this time it was clear that Johnson was in a poor state of health and Wilkins acted quickly. On 9 February he submitted to the Court of Directors Johnson's letter and enclosed with it in his own report:[59]

To the Honorable The Chairman & Deputy Chairman etc., etc.

Gentlemen,

In obedience to your orders I have examined the large collection of oriental MSS and drawings in the possession of Mr. Richard Johnson, and now beg leave to lay before you my Report.

The Books having been recently taken from chests, and of course entirely deranged as to classification, or any kind of order, I was under the necessity of passing every vol. through my hands to get at the title, and assort them according to their subjects. This proved a very tedious operation; but it gave me an opportunity of examinaing the state, as well as the subject of the whole library.

The books, as to the writing, illuminations, perfectness, preservation and binding are upon a par with any other collection which has come under my view. There are of course many in an indifferent state of preservation, a few works deficient in the number of vols and otherwise defective, and the binding, as is always the case, naturally bad and in a bad condition. On the contrary there is a great number of books of the first rank as to the beauty of the writing, and splendour of the decorations; and not a few exquisitely fine.

As to the subjects, there is a good proportion of the best Histories, many very valuable Dictionaries of the Arabic and Persian languages, several useful treatises on Grammar, etc., with a great many specimens of fine penmanship in various oriental hands by the most celebrated masters. There are also a great many distinct treatises on Mathematics, Astronomy, Music, Medicine and other sciences and arts; a very ample and curious collection of Arabic and Persian Tales, perhaps unique, with the works of all the most celebrated Poets. There are many works on Law, Religion and ethics, some of them splendid copies; many valuable translations from the Sanskrit into Persian; some works in the original Sanskrit and Hindavi – a few rare; with a miscellaneous division upon a great variety of useful and interesting subjects; particularly a choice collection of statistical works consisting of particular tables and statements of the lands and revenues of several of the provinces of India.

In order to form an idea of the value of this collection it had been my intention to have gone over the whole, and have fixed a price on each book individually, according to its subject, condition and other circumstances; but I presently found that it would have been a very tedious operation and consume more time than the lamentable state of Mr. Johnson's health would,

59 I.O.R.: *ibid.* f.75

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without great danger, allow him to stay in town, he being ordered to try the effect of the Bath Pump with all possible expedition. I therefore proceeded in a more cursory way by running over the catalogues, and forming the different works into classes, according to their subjects and sizes, so that I could strike an average for each class, and which I did, making the lowest rate half a guinea a vol. and the highest five guineas a vol. The result upon 600 vols, of which these lists consisted, turned out to be the general average of upwards of two Gs and a half a vol., and which may be fairly considered as the average of the rest of the collection. I have not counted the exact number of the books, but Mr. Johnson rates them at between ten and eleven hundred exclusive of paintings which do not enter into this calculation.

Having proceeded so far in my inquiry, I recommended it to Mr. Johnson to state to me in writing the lowest sum he was willing to take for the whole, and inclosed I have the honor to lay before you his letter wherein he values the Books at 2500 Guineas (Which supposing there are only 1000 vols, is at the rate of $2\frac{1}{2}$ Gs each) and 500 Gs for the Drawings making 3000 Gs for the whole.

I did not venture to fix in my mind any price upon the Pictures, because their value can only be estimated by taste, fancy and fashion. They are certainly a very fine collection, and the price fixed upon them far less than the original cost.

Give me leave to add that there are many duplicates, which in MSS is not esteemed superfluous. Should the Court think fit to purchase this collection, a very ample selection may be made for the use of the College from these, and the duplicates of those already in this library.

I have the Honor to be,
Gentlemen,
Your most devoted
Humble servant,
Chas. Wilkins
Libn.

Library 9th Feby. 1807.

When the Court next sat on 18 February it passed the following resolution:

A Report from the Committee of Correspondence, dated this day, being read, representing their having taken into consideration a letter from Mr Chas. Wilkins the Company's Librarian, dated the 9th instant, stating that, in obedience to the orders of the Chairman and Deputy Chairman, he has examined the large collection of Oriental Manuscripts and Drawings in the possession of Mr Richard Johnston (*sic*); which Mr Johnston has offered to dispose of to the Company; and Mr Wilkins giving a description of the said Collections, with the value put thereon by Mr Johnston.
RESOLVED That the reduced offer of Mr Johnston to let the Company have the said Collection for 3000 Guineas be accepted; and that on the same being delivered into the Company's possession, a warrant for £3,150 be made out to Mr Johnston accordingly.[60]

On 21 February the Secretary of the Court wrote to Johnson confirming this:[61]

Sir,

Mr Wilkins, the Company's Librarian, having laid before the Court of Directors of the E.I. Company your letter addressed to him, dated the 30 ulte., stating that, rather than your Collection of Books and Drawings should not be kept in this country, you would be perfectly satisfied with the sum of Three thousand Guineas for the same. I am directed to acquaint you that the Court have accepted your offer and have resolved that a warrant for £3,150 be made out payable to you on the Collection being delivered into the Company's possession.

I am, Sir etc.
(sigd) T. Ramsay
Secy.

East India House
The 21st February 1807
Richard Johnson Esqre

A week later payment was sanctioned.[62] The sum of 3,000 guineas, however, was not enough to remedy Johnson's financial state. In May he asked the Company for permission to return to India 'with his Ranks in the service'.[63] He submitted two medical certificates stating that his life depended upon 'his obtaining the advantage of a long Sea Voyage and residence in a hot Climate'.[64] This was recommended by the Court on 29 May[65] and on 3 July a ballot of the Proprietors gave their consent by 160 to 7 votes.[66] On 15 July he was notified that he 'was permitted to take with him to Bengal on the *Diana*, Mrs Johnson and two native servants'.[67] But permission had come too late; Johnson's health was fast deteriorating. He had gone to live in Brighton and a few days before he was due to sail he died there on 19 August 1807. He left his wife and five children in financial difficulties and in December his wife appealed to the Directors for help.[68] Her letter was considered but on 30 March 1808 the Court ordered that 'the memorial of Mrs Sophia Johnson, widow of the

60 I.O.R.: Court Minutes, B/144, f.1233
61 I.O.R.: Miscellanies, E/1/242, no.167, f.131
62 I.O.R.: Court Minutes, B/144, f.1282
63 I.O.R.: Court Minutes, B/145, f.109
64 I.O.R.: Reports of Committee of Correspondence, D/48, f.374
65 I.O.R.: Court Minutes, B/145, f.194
66 I.O.R.: Court Minutes, B/145, f.341
67 I.O.R.: Court Minutes, B/145, f.389
68 I.O.R.: Miscellaneous Letters Received, E/1/116, f.141

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late Mr Richard Johnson formerly on the Bengal Civil Establishment, be not complied with'.[69]

Nothing more is heard of Mrs Johnson, but many years later in 1954 the Library purchased a little book – *The letters of the Emperor Aurung-zebe, to his sons, his grandson, his ministers, and principal nobles: to which is prefixed his will, translated from the Persian by Joseph Earles* – published in Calcutta in 1788. The book is inscribed on the fly-leaf by Sophia Johnson: 'Aurungzebe's letters. A favourite Book of his Father's – for dear Richd. S. J. July 2nd 1809'.[70]

69 I.O.R.: Court Minutes, B/149, f.1447
70 I.O.L.: Per.R.4

It is doubtful whether the East India Company when it purchased Richard Johnson's collection had any idea of the importance of its new acquisition. Indeed, as this note on the history of the collection will show, the paintings in particular were for a whole century to lie disregarded and almost forgotten. Yet of all the surviving miniature collections, formed by single individuals during the British period in India, that of Richard Johnson is now recognised as perhaps the greatest.

THE FLEMING AND BUCHANAN-HAMILTON COLLECTIONS 1814–16

A few years after the Company had acquired the Johnson miniatures, two further collections of paintings were donated. In 1814 Dr John Fleming made a small gift of eight miscellaneous paintings of Hindu religious subjects[1] and in 1815 Dr Francis Buchanan-Hamilton presented an album of fifty-three portraits.[2] Both donors were Company surgeons in Bengal and, like so many members of the Company's medical service in the late eighteenth and early nineteenth centuries, they were men with inquiring minds who took a broad and lively interest in India and its people.

Dr Fleming (1747–1829) served in Bengal from 1768 to 1813. By 1793 he was Director of Hospitals and President of the Bengal Medical Service. He was the doctor of Richard Johnson and also of Sir William Jones and his wife, and he belonged to the same scholarly group of friends. His main interest lay in natural history, and he was intimate with Dr Roxburgh, Superintendent of the Calcutta Botanic Garden. He had a large collection of botanical drawings made for himself, probably by the group of Indian artists who had been trained by Roxburgh and were officially employed at the Calcutta Garden. 1,875 of his paintings of Indian plants found their way into a nobleman's collection in Brussels, and thirteen folio volumes were purchased by the British Museum (Natural History) in 1882. Fleming was closely connected with Marquis Wellesley's 'Institution for the Promoting of the Natural History of India' which was founded at Barrackpore in 1804 with Francis Buchanan as its Superintendent. Buchanan went on leave in 1805 and was replaced by William Lloyd Gibbons, an assistant at the Calcutta Orphan School and a member of the Bengal Asiatic Society. He in turn went to England in April 1807 leaving the drawings of birds and animals that had been made under his superintendence with Dr Fleming who forwarded them to the Company's Library.[3] From notes inscribed on drawings of mammals which belonged to Marquis Wellesley it appears that Fleming had his own private menagerie since various animals, including a musk deer, are recorded as belonging to him personally.[4] The eight Indian miniatures, given by Fleming to the Company's Library in 1814 after his retirement, had all been painted in Murshidabad and reveal that his wide-ranging interests were confined not merely to natural history but included other subjects such as Hindu deities and mythology (nos 381i–vi).

Dr Francis Buchanan (1762–1829), also of the Company's medical service in Bengal, served in India from 1794 to 1815. On succeeding to his mother's estate in Scotland in the latter year he took the name of Buchanan-Hamilton. He had even wider interests than Fleming and during most of his career he was employed on special missions and surveys. In 1795 he accompanied Captain Symes on his mission to Ava. From 1796 to 1798 he was stationed at Lakshmipur in Noakali district, Bengal, and in 1798 he was on survey

1 Cat. nos 175, 184, 381i–vi
2 Cat. no. 189i–liii
3 Archer, M. (1962), 33, 56, 72, 92
4 I.O.L.: NHD 32 f.81; NHD 1 no.180

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work in Chittagong. From 1800 to 1801 he travelled through the newly acquired territories in South India and the results of his inquiries were published in *A Journey from Madras through the countries of Mysore, Canara and Malabar*, 3 vols (London, 1807). During 1802 and 1803 he accompanied Captain Knox on a mission to Nepal and later published much new information in *An Account of the Kingdom of Nepal, and of the territories annexed to this domain by the house of Gorkha* (Edinburgh, 1819). In 1803 he became surgeon to the Governor-General, Marquis Wellesley, in Calcutta. It was during this time that he was appointed Superintendent of the 'Institution for Promoting the Natural History of India' which Wellesley had founded at Barrackpore. Buchanan organised the collection of birds and animals for the menagerie, made descriptions of them and supervised their depiction by the group of Indian artists trained by Roxburgh.[5] In 1805 Buchanan accompanied Wellesley back to England and himself took leave. After his return to India in 1807 he began his great statistical surveys of the Bengal Presidency, which continued until the hot weather of 1814. He wrote reports on the districts of Dinajpur, Rangpur, Purnea, Bhagalpur, Bihar Sharif, Patna, Shahabad and Gorakhpur. For a short time from 1814 until his retirement on 23 February 1815 he became Superintendent of the Calcutta Botanic Garden. Like Fleming he was deeply interested in natural history but as the reports of his surveys show he investigated many other subjects. On commencing his surveys in 1807 he had been directed to inquire into topography, history, antiquities, the condition of the people, religion, natural productions, fisheries, forests, mines and quarries, agriculture, property, commerce, the conveyance of goods, exports, imports, weights and measures as well as the fine arts and common arts.

Most of his official papers, including the reports with their connected drawings, were deposited with the East India Company's Library in 1814 and 1816.[6] The official drawings depicted antiquities and ethnographic subjects such as agricultural implements, musical instruments and the costume of Hindus and Muslims in Bihar.[7] They had been made specifically for Buchanan by Indian artists. An album of Mughal portrait miniatures, however, which belonged to him personally was deposited in 1815 on his return to England. The portraits are mainly line or wash drawings and would appear to be the residue of an artist's working stock. Buchanan's report on Patna shows that he was interested in investigating the economic conditions of artists. As with Johnson and Fleming, it was on account of their subject matter – Mughal emperors, courtiers and other historical personages – rather than for any aesthetic quality that these drawings had been collected by Buchanan. In the course of his survey he may well have acquired this collection of drawings from a Patna artist, whose forbears had been Mughal artists. The drawings are carefully inscribed with identifications most of which are dubious. One can perhaps visualise the earnest and thorough Francis Buchanan cross-examining the artist for information which the latter in desperation invented when he had no knowledge.

5 Archer, M. (1962), 29–33, 72–76

6 I.O.L.: MSS.Eur.E.239, f.143; MSS.Eur. 562/11, 562/12

7 Archer, M. (1969), 397–400; Archer, M. (1972), no.71, 107–109; Kaye nos 156–75

LATER ACQUISITIONS

After such a brilliant start it may seem strange that few separate miniatures of any significance were acquired by the Library between 1815 and 1908 when the Dara Shikoh Album (no.68) was purchased. This lack of interest in Indian miniature painting was due to various changes of attitude that had taken place in the nineteenth century. During the early years of the century a reaction had grown up against the 'conservative' views of men such as Warren Hastings and Charles Wilkins who believed that the British should govern in the Indian tradition and do their utmost to preserve Indian culture. The 'radicals' on the other hand strongly believed in the superiority of Western ways and regarded Indian civilisation as moribund and incapable of revival. It was gradually becoming accepted that English education and Western knowledge should be firmly introduced into India. The famous resolution of 7 March 1835 declared that the great objectives of

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British government should be the promotion of European literature and science through the medium of the English language. At the same time the Evangelical group believed it was Britain's duty to bring Christianity to the East so that India could reform itself from within. As a result of these new ideas law and order were undoubtedly being established, the revenue was punctually collected, administrators were mainly honest, hardworking and dedicated. But the Indian people were apathetic and the flourishing Indian cultures that Johnson had encountered in Lucknow and Hyderabad had slumped. In areas under British rule, ambitious Indians were quickly adapting to new ways. In the field of painting the Indian aristocracy were gradually ceasing to commission artists to work for them. They had become self-conscious about their old miniature collections and were putting them away out of sight. The artists for their part, having lost Indian patronage, were quickly modifying their style to suit British tastes and producing 'Company style' drawings of subjects that interested the new rulers. It was paintings of this type that were now being collected by those of the British who were still interested in Indian manners and customs. This was the situation when Horace Hayman Wilson became Librarian in 1836. Although himself a 'conservative' and a great oriental scholar, he was indifferent to painting and during his term as Librarian he concentrated on cataloguing the printed books, arranging the coin collection and pursuing his own linguistic studies. As a result the miniature collection remained static. When joining as Librarian, he noted in a report of 15 August 1836 that he found the drawings 'dispersed through various closets and drawers without any attempt at order or classification – an attempt incompatible with the character of the accommodation afforded them'.[1] They were to remain in that condition for many more years.

When the collections of the East India Company passed to the Secretary of State for India in 1858 there was no change of policy concerning miniatures. Although the Library moved into new quarters in Whitehall in 1867, the more spacious accommodation did nothing to stimulate the enlargement of the Indian miniature collection. After the Sepoy Rebellion of 1857–58 the emphasis was now more than ever on languages and on the building up of a comprehensive collection of printed books geared to the administration of India. This was the policy carried out by the Librarians during the second half of the nineteenth century – James Robert Ballantyne (1861–64), Fitz Edward Hall (1864–69), Reinhold Rost (1869–93) and Charles Henry Tawney (1893–1903). A report of the Library Committee to the Secretary of State for India, tendered in 1877, confirms these attitudes:

> With respect to the principle on which additions to the Library should be made, the Committee are of opinion that the main object is to obtain a complete collection of works relating to the East and more especially to India, and the countries adjoining it, including the Russian Empire. It also ought to comprise works of reference, and publications bearing on administration and government, which are needed for official use.

The Committee lamented the East India Company's former 'promiscuous patronage of literary works' and emphasised the need for economy. A more sensitive attitude, however, was shown in the appendix to the report written by Colonel Yule in which he notes:

> I do not think it is out of place here to call to mind that oriental studies are at a low level in England just now; that whilst Englishmen continue to contribute a full proportion, and more, to the progress of philosophy and natural science, their work in oriental literature and research now bears no proportion at all to what is done by other countries of Europe; yet, at the same time, to them, as the possessors of India, foreign countries justly look to promote such research and the next ages will reproach their failure. If we cannot get our countrymen to devote time to such objects, it does seem to me the more incumbent on us that we should not be over parsimonious in doing what our means will allow in promoting these by judicious expenditure.[2]

A lack of interest in Indian painting could well have been included in his reproach for the India Office acquired no examples of traditional Indian painting for its Library during the second half of the century.

Interest had now shifted to Indian handicrafts and the India Office was enthusiastically acquiring objects for its Museum, especially textiles, embroidery, metalwork, jewellery, pottery, ivory, jade, crystal and wood-carving. The decline of handicrafts in England as a result of the Industrial Revolution and the ugliness of many machine-made goods had alerted a number of the British to the beauty and importance of traditional Indian handicrafts. B. H. Baden-Powell, Sir George Birdwood and John Forbes Watson were outstanding in drawing the attention of Britain and Europe to these crafts. Examples were shown at numerous exhibitions such as the Great Exhibition of 1851,

1 Finance and Home Correspondence, L/F/2/9, 13 August 1836

2 Minutes of the Council of India, C/140.f.79

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the 1856 Paris Exhibition, the 1867 Universal Exhibition, Paris, the 1872 London International Exhibition and the 1873 Vienna Exhibition. When these were dismantled many of the Indian exhibits were deposited in the India Museum in Whitehall. In 1879, the Museum was transferred to the Eastern Galleries in South Kensington, a part of the large complex that had been designed for the International Exhibitions. It was hoped that by bringing Indian crafts to the notice of the British public two salutary results would follow – an increased demand for Indian craft products in England which would help to keep these 'cottage industries' flourishing and at the same time, through their example, lead to an improvement in the design of British machine-made goods. Painting had an unimportant place among these exhibits. It is clear that little was known at this time about Mughal painting and almost nothing about the collections of paintings which existed in Rajasthan and the Punjab Hills. When the India Museum was moved to South Kensington in 1879, the list of objects transferred[3] shows that apart from a few nineteenth-century miniatures, only 'Company Paintings' on paper, mica or ivory had entered the collection. Even these had probably been acquired as supporting display materials to illustrate costume, customs or architecture. It was the 'applied arts' that aroused interest in the second half of the nineteenth century and India was not regarded as possessing 'fine art' of any significance.

With the turn of the century however the collecting of Indian miniatures by the India Office Library recommenced. Attitudes to Indian art had now begun to change; the West was at last rediscovering the great traditions of Indian painting. The causes of this were two-fold. On the one hand with Queen Victoria's assumption of the title of 'Empress of India' in 1877, a period of romantic imperialism had begun in which the British saw themselves as the direct heirs of the Mughal emperors. It followed that new interest developed in Mughal history and in Mughal arts and crafts. It is perhaps significant that in 1880 the South Kensington Museum acquired twenty paintings from the *Hamzanama* and a little later purchased an *Akbarnama* manuscript with 116 miniatures (*see* no.3). The high imperialism of Curzon's viceroyalty (1899–1905) with its great Durbar (1903) further stimulated this interest in Mughal culture.

At the same time a very different attitude was creating a far broader interest in Indian art. A few exceptional Englishmen were beginning to question the anglicisation of India. In 1885 the Indian Civil Servant, A. O. Hume, founded the Indian National Congress and stressed that Indians must look back to their own culture if they were to build a new society. This attitude was energetically supported by Ernest Binfield Havell, who from 1896 to 1905 was Principal of the Calcutta Art School. He was shocked by the Western-style teaching of the Government Art Schools which, he considered, gave

> no spiritual impulse and afforded only the poorest mental pabulum, with its mechanical perspective, not related like oriental perspective to the laws of design but only empirically to the science of optics; with its anatomy, likewise unrelated to artistic thought; and its 'principles' which even the British failed to put into practice.

He himself had become well aware both of the ancient painting of India and of Mughal and Rajput miniature painting. He urged his Indian students to return to their own traditions rather than slavishly copy the style and methods of Western academies. In 1908 he published his *Indian Sculpture and Painting* in which he reproduced a number of Indian miniatures. Referring to a Guler painting in his own collection, he pointed out that 'Like the pure melody of an old folk song, it is a true creation of national sentiment, of the poetic impulse which flows spontaneously from the heart of a people inspired by the joy of life and love of beauty'.[4] In the same year Ananda Coomaraswamy made his first visit to India and followed it up with another in 1910. He too was discovering Rajput painting and bringing it to the notice of his friend, William Rothenstein, Principal of the Royal College of Art in London (*see* p.9). Both began to make their own collections of Indian miniatures in 1910 and 1911 and Coomaraswamy published his first books on the subject in 1910 and 1912 to be followed in 1916 by his massive volume, *Rajput Painting*. In 1910 Rothenstein had proposed the formation of an Indian Society to foster a study of Indian culture and among its founder members were E. B. Havell,

3 *Inventory of the collection of examples of Indian art and manufactures transferred to the South Kensington Museum* (London, 1880). A few Company and late nineteenth-century paintings which had been sent from India to the various exhibitions eventually found their way to the India Office Library as distinct from the Museum and were mounted in scrapbooks containing miscellaneous prints, photographs and paintings. Seventy-four such albums were assembled towards the end of the century with titles such as 'Mythology', 'Trades and Occupations', 'Arms and Armour', etc. Nine paintings from Volume 43 ('The People of India') and 53 ('Costume') are included in this catalogue (*see* Concordance, p.331).

4 Havell (1908), 228, pl.lxix

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Thomas Arnold and a number of artists and critics including Roger Fry, W. R. Lethaby, Walter Crane and George Frampton.

The new 'discovery' of Indian miniatures resulting from both imperial and radical attitudes was reflected in the durbar exhibitions at Delhi. That of 1902–1903 had been devoted to handicrafts but contained no miniatures.[5] The Coronation Durbar exhibition of 1911, however, gave a whole section to painting.[6] When the 'Festival of Empire Exhibition' was held in London in 1912, it included a number of Mughal miniatures from the Johnson Collection on loan from the India Office Library.[7]

These changing attitudes soon had repercussions on the India Office Library itself. On the promotion of F. W. Thomas to the post of Librarian in 1903, Thomas Arnold, who was to become a famous Islamic scholar, was appointed Assistant Librarian. Although he was to stay for only six years, he had a great influence on the painting collection. On 19 June 1908 one of the Library's most important acquisitions was made with the purchase at Hodgson's salerooms of the Dara Shikoh Album (no.68). Two other Mughal miniatures (nos 50i and 80) – one a portrait of the Emperor Jahangir, the other of Shah Jahan in durbar – were probably acquired about this time.[8] Arnold himself studied the Library's miniature collection which had lain unappreciated for so long and brought it to the notice of the small group of enthusiasts who were rediscovering miniature painting.

After Arnold left the Library in 1909, Thomas (Librarian 1903–27) continued to make modest purchases. He lacked knowledge and confidence concerning Indian painting and it was unfortunate that, at a time when paintings were still cheap, he did not spend more lavishly. Nevertheless in 1912 he purchased eighteen illustrated folios of a Mewar *Ramayana* manuscript (no.509). In March 1914 he acquired four miniatures, one of which was an important Deccani picture of Muhammad Adil Shah (no.405). A portrait of Sa'adat Ali (no.344) was purchased later the same year and in April 1915 a large album of seventy-five paintings, chiefly from Jaipur, came to the Library (nos 522–25). After the war, ten miscellaneous pictures were acquired in 1919 and 1922; in the 1920s eight *Razmnama* pages (no.13), a *ragamala* set (no.388) and two albums containing ninety-five Khandesh paintings (no.511). During the Librarianships of C. A. Storey (1927–33) and Dr H. N. Randle (1933–49), a further twenty-seven miniatures, including part of a Jaipur *ragamala* (no.521) were purchased. It was symptomatic of the changing attitudes both to art and Indian affairs that in 1912 the Secretary of State for India, the Marquis of Crewe (1911–15), expressed a wish that his room in the India Office should be decorated with Indian miniatures. He chose eleven paintings from the Library's collection which remained there until 1977 when, for reasons of conservation, they were withdrawn.

During this same period, scholars began once more to consult the Library's collection of miniatures. Numerous books on Indian painting were produced in England and on the Continent which availed of miniatures from the Johnson Collection. Vincent Smith published his copiously illustrated *History of fine art in India and Ceylon* in 1911 and F. R. Martin his *The miniature painting and painters of Persia, India and Turkey from the 8th to the 18th century* in 1912. Percy Brown, who was Principal of the Calcutta Art School from 1909 to 1927, produced *Indian painting* in 1917, followed in 1924 by *Indian painting under the Mughals*. Thomas Arnold contributed an article on Richard Johnson to *Rupam* (no. 6) in 1921 and in the same year Laurence Binyon and Thomas Arnold published *Court painters of the Grand Moguls*. In Germany and France interest in Indian painting had also developed and books were being published by Ernst Kuhnel (1923), Hermann Goetz (1922 onwards), Adolph Grohmann (1929) and Ivan Stchoukine (1929–31). A number of these scholars had studied the India Office Collection and reproduced paintings from it.

After the Second World War enthusiasm for Indian Art escalated, heralded by the massive exhibition at Burlington House in 1947–48, 'The Art of India and Pakistan'. With the liquidation of the Indian Native States after Independence a host of paintings came on the Indian and European markets. It is significant that during these years the Victoria and Albert Museum and the British Museum vastly enlarged their collection of Indian miniatures. With its limited funds, the India Office Library could not vie with these museums in building up collections of Rajasthani and Pahari

5 Sir George Watt (1903)

6 *Loan exhibition of antiquities, Coronation Durbar, 1911*, catalogue by J. P. Thompson, I.C.S. (Archaeological Survey of India, 1911), 71–164

7 Arnold (1912)

8 No record of the purchase of these miniatures can be found but they were hung in the Secretary of State's room in the India Office in 1912 and were included in the fourth edition of Sir William Foster's *A descriptive catalogue of the paintings, statues, etc., in the India Office* (1914), nos 64–65

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miniatures. The Librarian, S. C. Sutton (1949–72), was nevertheless keen to collect and with the advice of W. G. Archer, Keeper of the Indian Section of the Victoria and Albert Museum, he endeavoured on a modest scale to add to those areas where the collection was already strong – the eighteenth-century provincial Mughal schools of Oudh and Murshidabad. Portraits and genre scenes which illustrated Indian history or customs were also acquired. Since 1949 a total of 153 miniatures have been accessioned. A few miscellaneous Indian miniatures, chiefly portraits, also entered the Library's collection after 1949 as part of certain European manuscripts. The Augustus Fortunatus Bellasis papers (MSS. Eur.G.45/6) and the Lewin Bentham Bowring papers (MSS.Eur.38/I,II) both included portraits of Indian rulers.

As the section on 'The Scope of the Collection' indicates (*see* pp.35–36), the India Office Library contains one of the world's most important collections of Mughal and Deccani painting. Although it possesses few examples from the greatest sets, it provides an illuminating cross-section of these schools. It illustrates Indian painting at many different levels and is unrivalled for its collection of *ragamala* pictures.

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THE SCOPE OF THE COLLECTION

Since the greater part of the India Office Library's collection of miniatures was acquired from Richard Johnson, the scope of the collection as a whole is largely determined by the pictures he owned. Since 1807, when the Library purchased the Johnson Collection, further additions have been made, but these have not significantly altered the pattern left by Johnson. His opportunities were largely determined by the locations of his postings. In Calcutta he would have come in contact with dealers who could sell him paintings obtained from the libraries of noblemen of the declining Mughal empire. At Lucknow he commissioned pictures for himself from several artists resident there, at the same time purchasing a variety of provincial Mughal pictures. At Hyderabad he continued certain commissions and also acquired the array of Deccani pictures which form one of the most complete areas in the collection.

Johnson's acquisitions were guided by his intentions, which did not coincide with present-day interests in Indian painting. In place of the connoisseur's emphasis on art historical and aesthetic values he was more concerned with the miniature as a record of India, of its people, traditions, religion, culture and history. Near the end of his life Johnson was forced by bankruptcy to turn to the financial value of his pictures and manuscripts; even then he placed the integrity of the collection first, pointing out the significance of the pictures as illustrations of the life and customs of India. Only in passing does he point out that the group includes examples of early Mughal art at its best and most sophisticated. The Librarian in reporting on the prospected purchase takes a similar view, dismissing efforts to put definite values on such paintings as subject to the vicissitudes of 'taste, fancy, and fashion' (*see* p.28).

From a glance through the Index (*see* p.339) it is possible to see that Johnson was handsomely successful in the task he set himself. There are pictures covering all aspects of Indian life, highlighting religion, religious practices, festivals, historical scenes, mythology, adaptations of European pictures and a wealth of portraiture. Subjects in which he had a particular interest are covered more widely, often with some interesting duplication showing variations which would otherwise go unnoticed. This applies most of all to music as represented in *ragamala* paintings, but also to portraiture, where it seems that Johnson had a mind to collect pictures of all the personalities he could find. His enthusiasm may in some cases have given rise to ambitious or obscure identifications, but as a whole the collection will always be a most valuable assembly for the study of Indian portraiture.

The traditional Mughal method of keeping miniatures was in the album or *muraqqa'*. Pictures were pasted down on card leaves with decorated borders, the reverse often with another painting or a page of calligraphy. The albums that survive from the eighteenth century show that it was a common practice to re-use material from manuscripts fallen into disrepair. Most of Johnson's pictures are in the form of album pages, and it is in this format that he acquired his earlier Mughal miniatures and manuscript illustrations.

Mughal painting of the Akbar period is represented in the Library's collection by illustrations from a number of texts including the *Razmnama* and the *Akbarnama*. In addition to these there is an interesting group of portraits in the small format typical of Akbar's reign (no.12), as well as several individual pictures of unusual subjects (nos 2, 8, 11 and 19). It is from Jahangir's reign that the Library's most famous picture dates, Abul Hasan's *Squirrels in a plane tree* (no.34), a visionary composition which stands apart from all other Mughal pictures in the collection. Johnson did not acquire a complete *muraqqa'* or album but among its later acquisitions the Library has one of the best preserved and most complete surviving royal Mughal albums, the Dara Shikoh Album (no.68). Here we can see the manner in which miniatures were presented for their wealthiest patrons, alternating with specimens of calligraphy and set within decorative borders.

Our knowledge of later Mughal painting is widened by the comprehensive group of pictures from

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provincial Mughal areas, notably Oudh. In the eighteenth century the relaxation of Mughal domination in India meant that provincial administration, and with it art patronage, enjoyed increasing independence. Artists were relatively free to transfer their services away from central Delhi, and from one provincial court to another. While this integrating process has made eighteenth-century Mughal painting an imprecise area for study, from the pictures in the Johnson Collection it is possible to construct a clear picture of the work of artists in the State of Oudh, particularly on the level at which Johnson was himself commissioning painters at Lucknow. The names of his group of artists can be decisively associated with Lucknow at the period *c*1780–82 when Johnson resided there. In the neighbouring areas of Bengal and Bihar, Johnson's miniatures comprise an assembly of which the high point must be the *ragamala* illustrations. Number 370 is one of the finest complete *ragamalas* left to us from Murshidabad, having the additional interest of the pictorial categorisations of the *ragas* and *raginis* painted on the reverse.

Johnson was posted to the Deccan for only a short time while he was Resident at Hyderabad in 1784 and 1785, but during this period he was able to pursue his interest in painting with a vigour approaching that of his days at Lucknow. The *ragamala* series (no.431) was completed in its final form by Hyderabad artists employed for the purpose. At the same time he was able to acquire a remarkably comprehensive collection of Deccani pictures of earlier dates. In addition to the excellent range of pictures from the Sultanates of Ahmadnagar, Bijapur and Golconda, the pinnacle of the later decorative style of Hyderabad is reached in the *ragamala* series of no.426.

The schools of Rajasthan, Central India and the Pahari states, are represented in smaller numbers in the collection. Johnson never visited these areas and the Library's collection here depends on later acquisitions. Illustrations for a *Ramayana* (no.509) painted at Udaipur in the mid-seventeenth century are the most significant Rajput series in the collection. Although a full range of styles from these areas is not represented, the examples that exist help to provide a more comprehensive review of Indian painting. It is however in the spheres of Mughal and Deccani painting that the Library's collection excells.

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CATALOGUE NOTE

Dates given after proper names of rulers are reign dates unless otherwise indicated.

In the measurements height precedes width, and unless otherwise stated refers to the painted surface exclusive of all borders.

Many of the Johnson Collection pictures are inscribed with numbered inventory notes of which the origin is obscure, but these perhaps indicate a previous collection from which Johnson made purchases. A typical example is: *chihrah-i in varaq nivishtah shudah, 43, chihil si varaq* which translates as 'the description of this page has been entered, 43, forty-third page'. Apart from abbreviation and the occasional replacement of the word *nivishtah* with the almost synonymous *nigarashtah*, the inscription is entirely repetitive and so has been referred to in the catalogue in the form 'Numbered 43 in Persian inventory note'.

Inscriptions where a language is not specified are in English, or Roman characters.

Spellings of *ragamala* subjects have been standardised where possible.

Certain variations in the transliteration of proper names have been included in order to comply with popular spelling.

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COLOUR PLATES

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3 Akbar ordering the slaughter to cease. Illustration from the *Akbarnama*, Mughal, *c*1590

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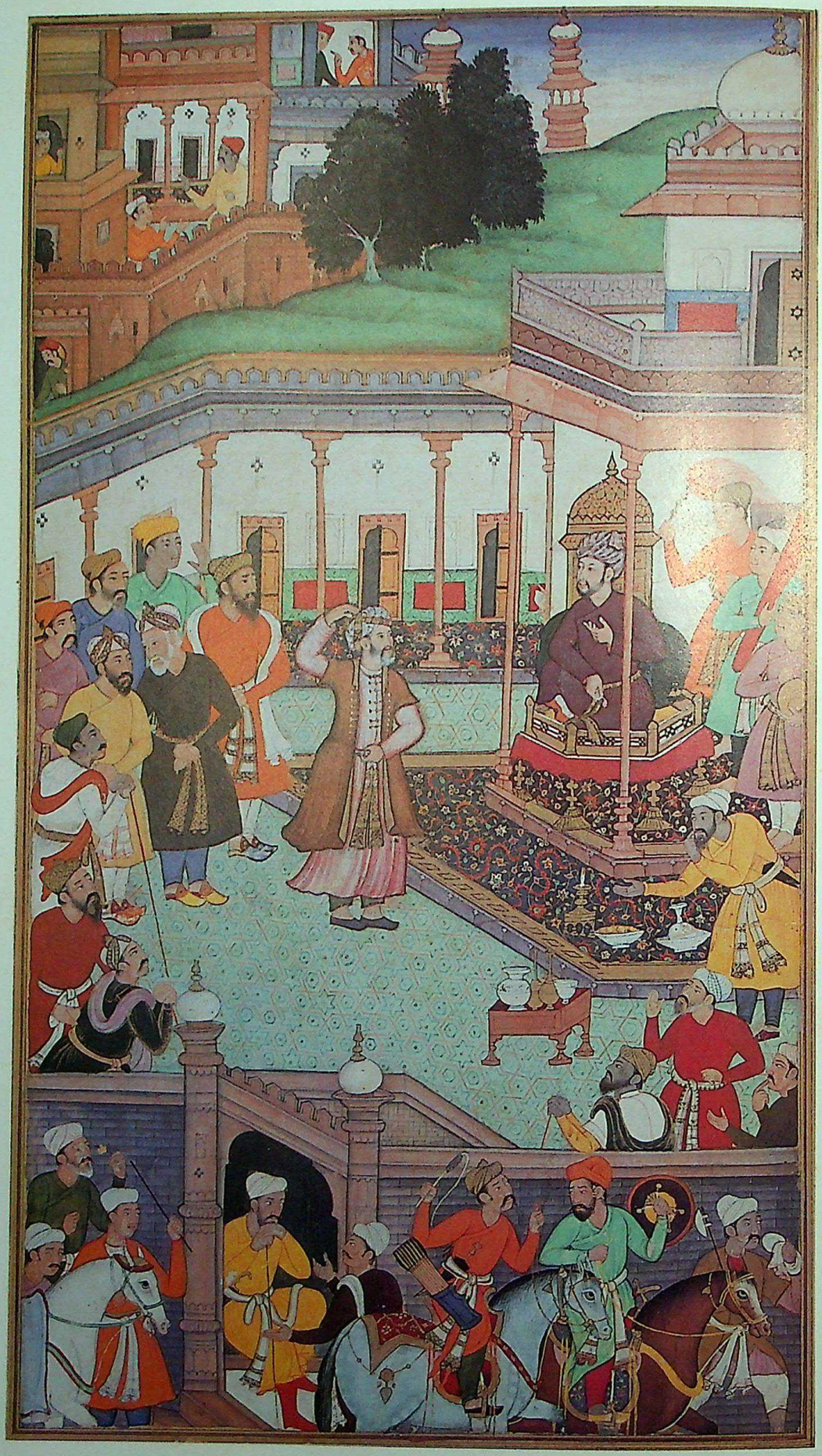

6 Babur greeting courtiers on the occasion of the Id festival. Mughal, *c*1595

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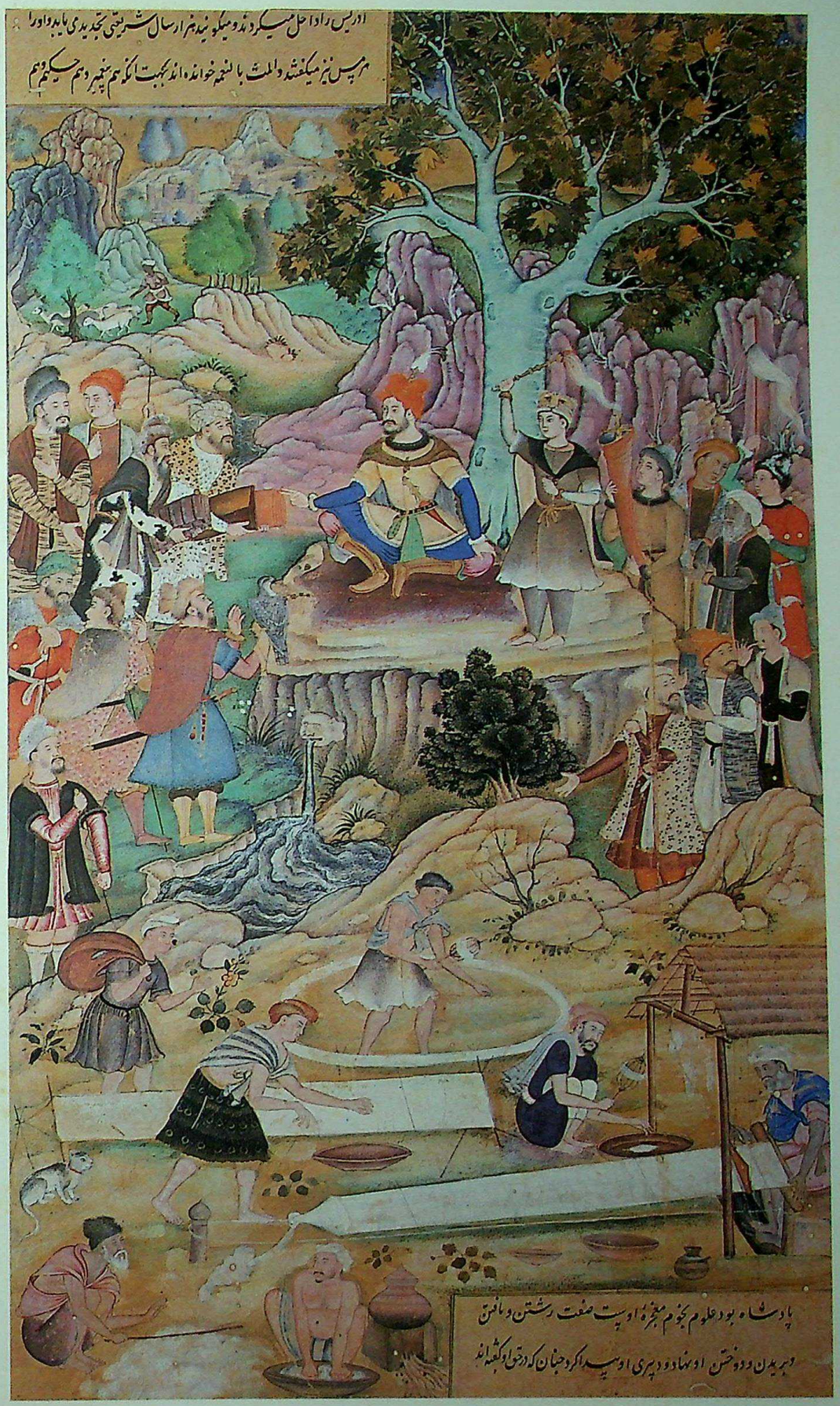

4 Idris giving instruction to mankind in the art of weaving. Mughal, *c*1590

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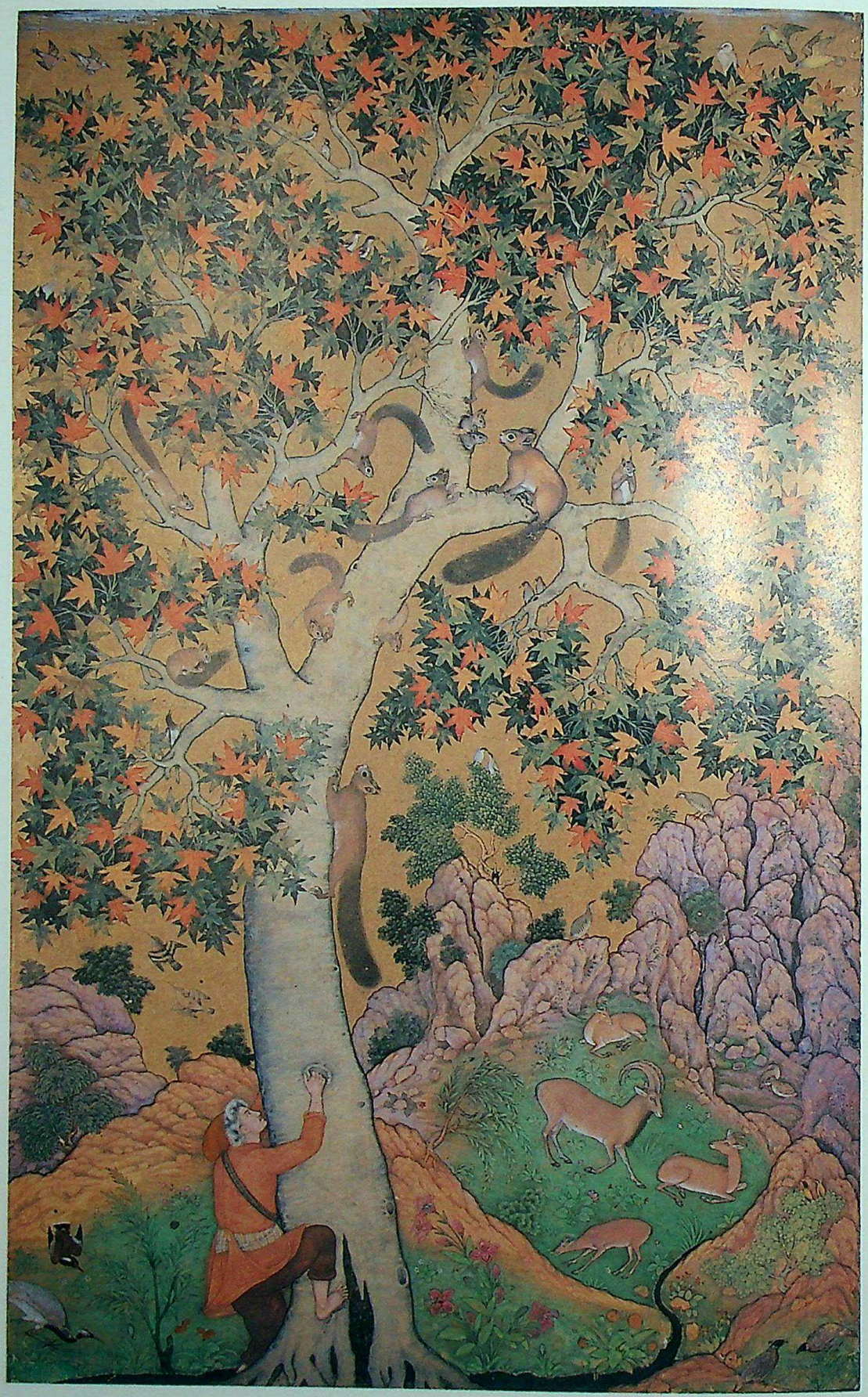

34 Squirrels in a plane tree. Attributed to Abul Hasan Nadir al-Zaman, Mughal, *c*1610

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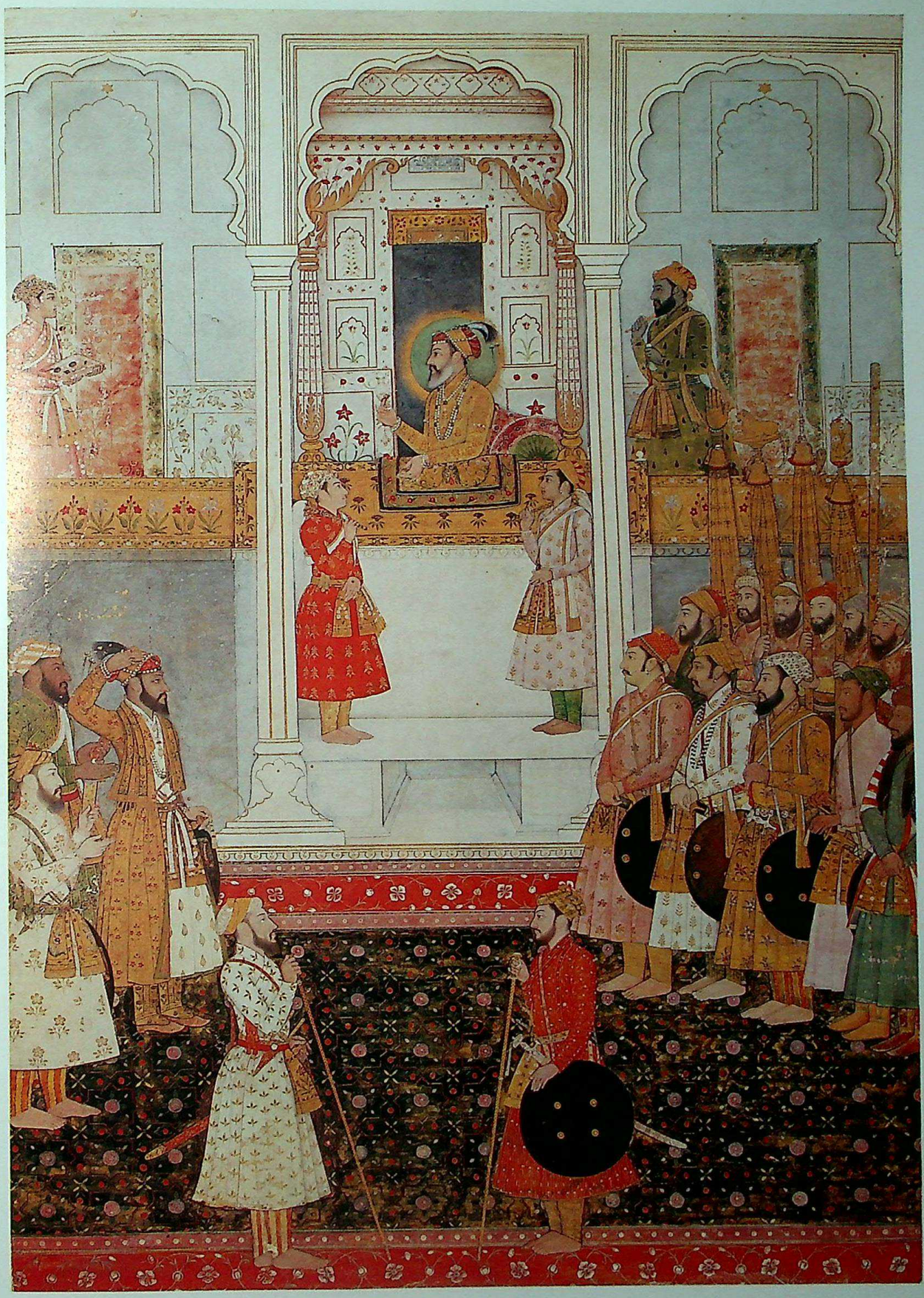

80 Shah Jahan in durbar. Mughal, *c*1650

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68 f.34 A young lady beneath a tree. Illustration from the Dara Shikoh Album, attributed to Artist C, Mughal, *c*1635

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68 f.21*v* A prince in Persian costume. Illustration from the Dara Shikoh Album, by Muhammad Khan, Mughal, dated 1633–34

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68 f.49*v* Exotic flowers and insects. Illustration from the Dara Shikoh Album, attributed to Artist A, Mughal, *c*1635

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68 f.9*v* A night heron. Illustration from the Dara Shikoh Album, Mughal, *c*1635

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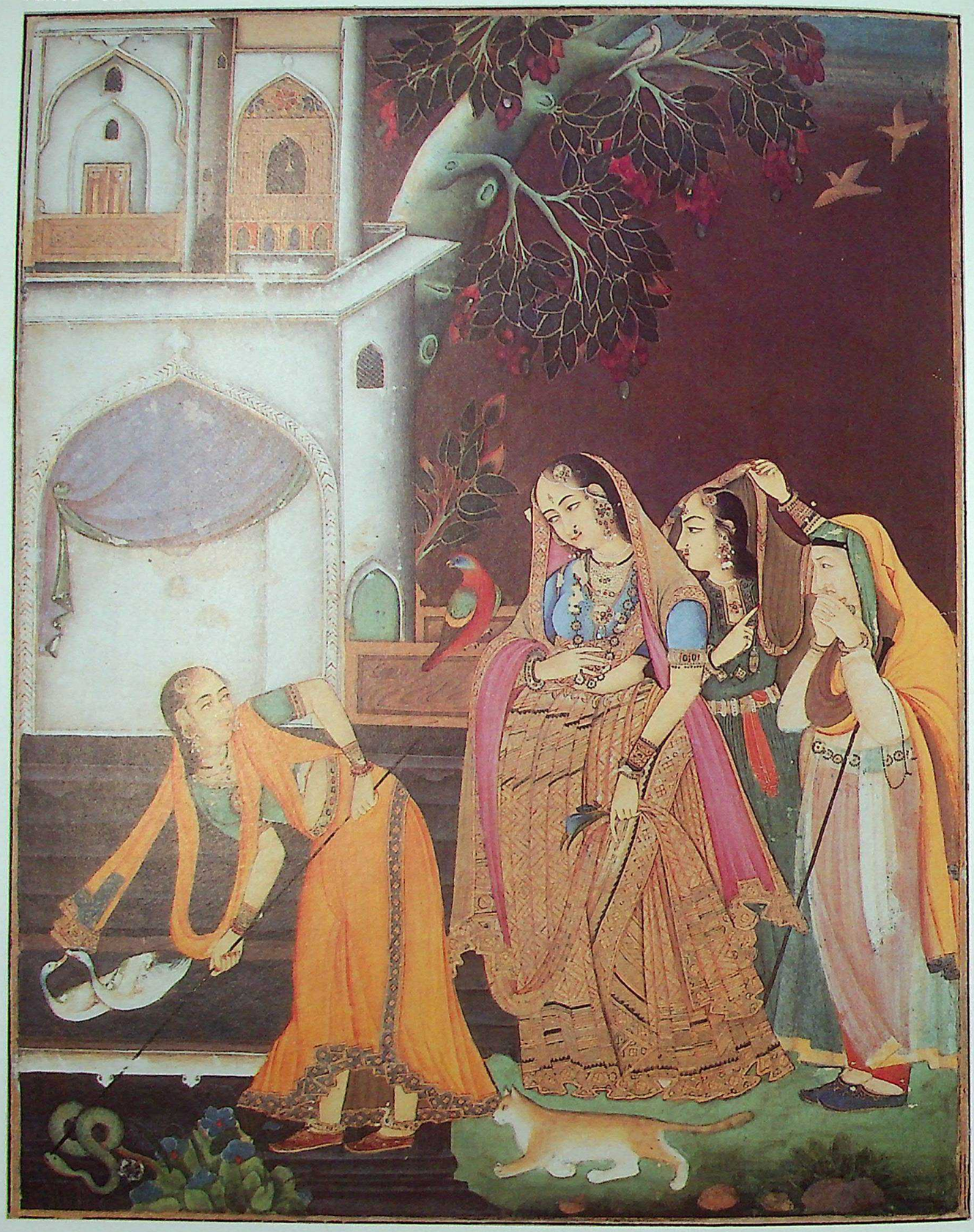

239 A princess watching a maid killing a snake. By Mir Kalan Khan, Faizabad, *c*1770

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362 iii A princess with her attendants. Farrukhabad, *c*1760–70

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370 xxxii *Madhyamadi Ragini*. Murshidabad, *c*1760

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414 A prince hawking. Golconda, *c*1610–20

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426 xxiv *Sorath Ragini*. Hyderabad, *c*1760

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426 viii *Lalita Ragini*. Hyderabad, *c*1760

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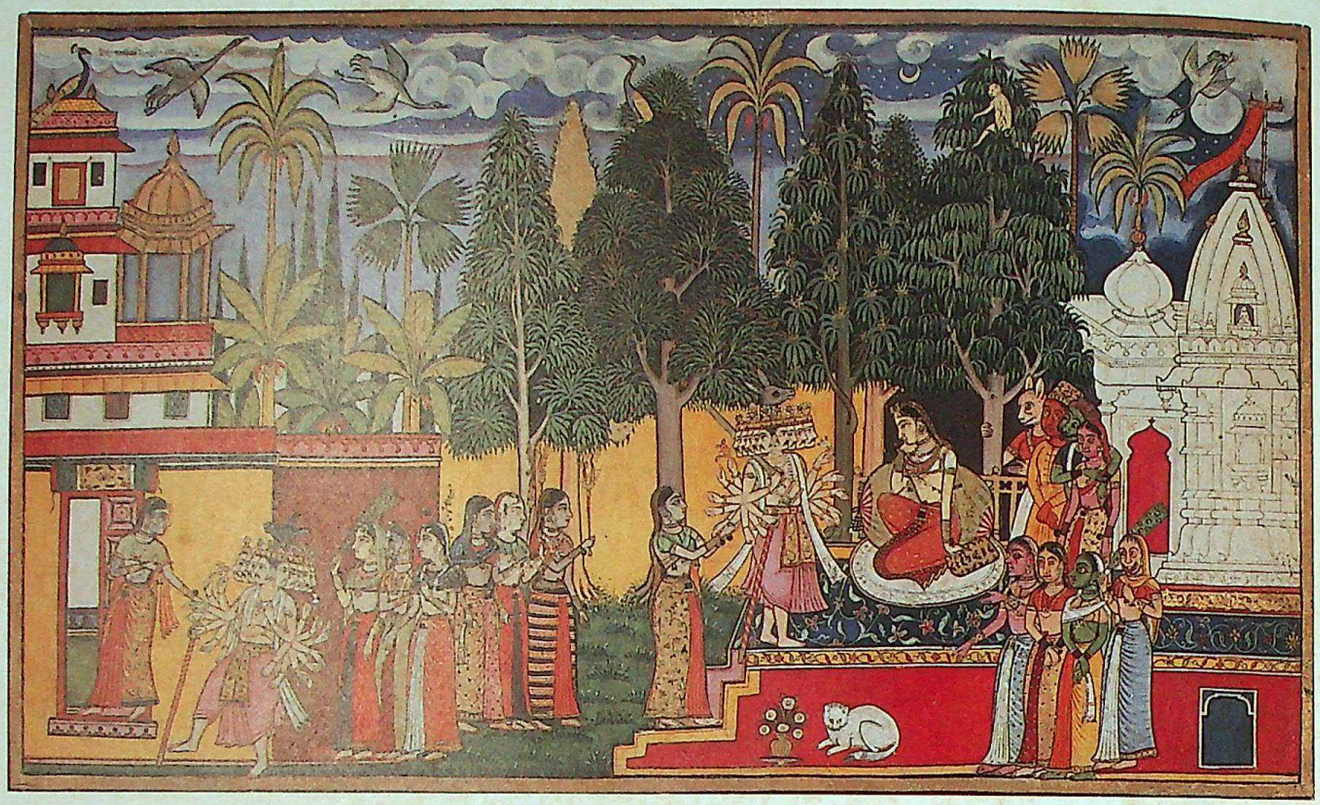
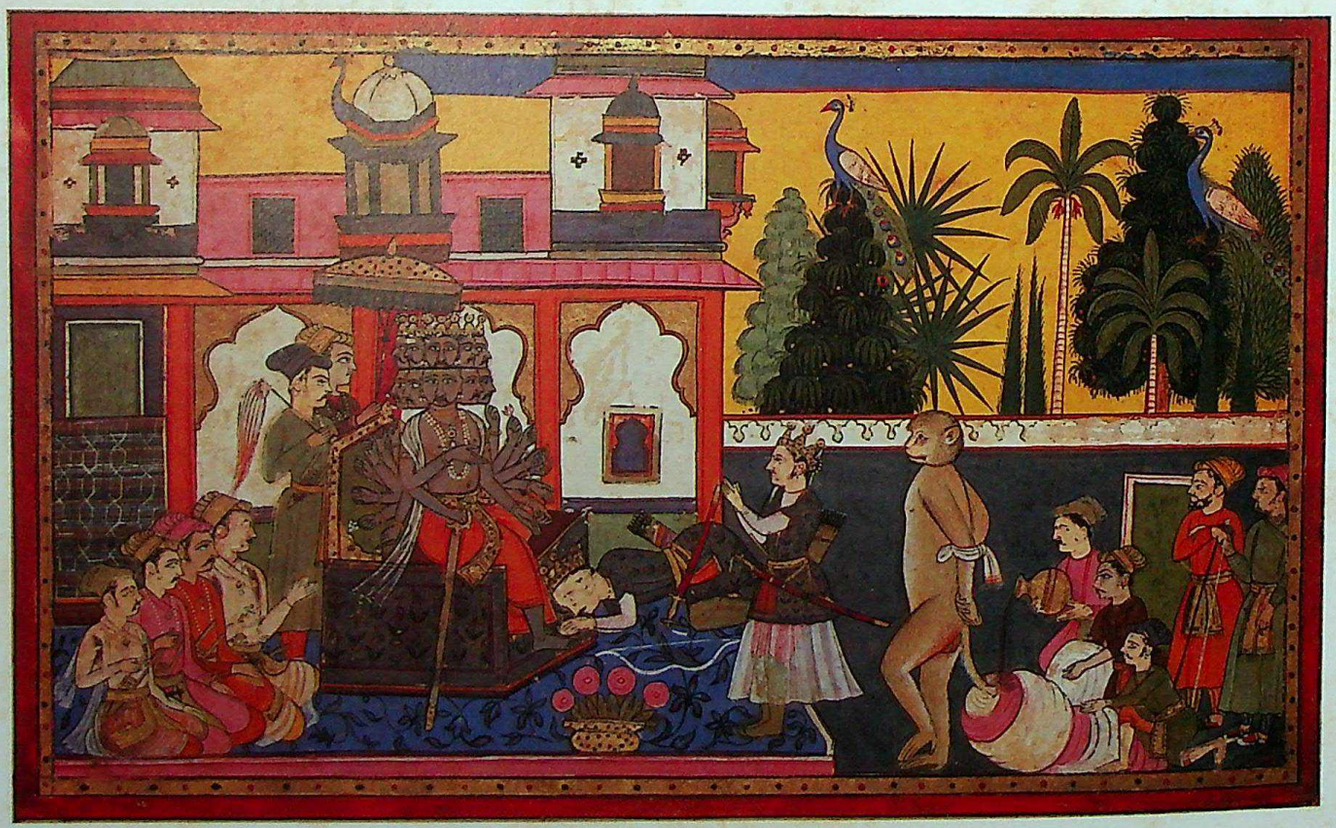


509 iii Hanuman in the Ashoka grove. Udaipur, Mewar, *c*1653



509 ix Hanuman brought before Ravana. Udaipur, Mewar, *c*1653

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CATALOGUE

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MUGHAL

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AKBAR (1556–1605)

The earliest separate Indian miniatures in the India Office Library Collection date from the reign of Akbar, the third of the Mughal emperors, and the nature of early Mughal painting is almost entirely attributable to his enthusiastic and energetic character. He was enthroned at the age of thirteen in 1556, and from his youth until his death in 1605 he maintained a love for painting which gave rise to the great burst of artistic production during the second half of the sixteenth century. This is endorsed in no uncertain terms by a passage from Akbar's own biography the *A'in-i Akbari*: 'His majesty, from his earliest youth, has shewn a great predilection for this art, and gives it every encouragement, as he looks upon it as a means, both of study and amusement' (Abul Fazl (1898–1910), I, 107). There are always qualities in Mughal painting which comply with this passage: the strong element of close and studied detail, and the diversity of approach to anecdotal subject matter providing 'amusement'. While similar qualities were present in the work of Persian painters of the sixteenth century and before, Akbar's attitudes altered from a fanciful idealism towards fresh realism and acutely observed truth.

The range of subject matter treated by Akbar's artists from the middle of his reign onwards is very wide, and this diversity is accounted for by the illustration of a variety of manuscripts. One of the first of these (*c*1560–65) is a copy of the *Tutinama*, or 'Tales of a Parrot' (now in the Cleveland Museum, published by Chandra (1976)). It is understandable that the narrative nature of this text with the central figure of the garrulous parrot would have appealed to the young Akbar. As the reign progresses there is an ever increasing production of manuscripts of a more serious type, notably Persian poetical classics, translations of traditional Indian texts, histories and biographies.

A more substantial project carried out early in the reign (*c*1562–77) was the illustration of 1,400 incidents from the *Hamzanama*, stories centering on the adventures of Hamza, an uncle of the Prophet Muhammad. Akbar is always quoted as being illiterate, and as a child these stories could have been read to him, their vivid and frightening contents exciting the imagination of a young emperor. This in itself may be the reason for the choice of the *Hamzanama* as the first major product of his atelier. The pictures were painted on cotton, as no paper of sufficient size was available. While the *Hamzanama* is not represented in the Library's collection, no.1 is executed in the same manner on cotton and illustrates a technique which was to persist to a diminishing extent in Mughal painting into the eighteenth century. The subject is a court scene with Akbar's father Humayun presiding in the centre; it dates from the middle of the reign (*c*1570–80) and exemplifies the soft chalky texture characteristic of the medium.

The importance of the *Hamzanama* for subsequent Mughal painting lies not only in its position as a stylistically formative enterprise for the atelier, but also as an exemplary series whose approach to the subject matter was to have a lasting effect. From that time a sense of drama and the excitement of life remained in the repertoire of the Mughal artist. Number 18 shows such drama in a hunting scene where difficulties have arisen: a hunting elephant has charged in fury over a horse and rider, and apart from the physical tragedy of this the whole expedition is seen falling into confusion, with retainers running away and fat game escaping untouched. Akbar's powers of organisation were of a stature quite new to India, nevertheless there was an underlying awareness of how thin was this organised veneer, and of how the consequences of its breakdown lay just round the corner.

The *Akbarnama*, Akbar's biography compiled by his friend Abul Fazl, naturally attracted maximum devotion and expenditure, and the most magnificent copy surviving is that of which one volume is in the Victoria and Albert Museum. A single illustrated leaf from another volume of the manuscript is however in the Library's collection (no.3). In addition to providing a record of a particular hunt at Bhera in 1578, the picture gives insight into the mystic side of the emperor who during the hunt had experienced a divine revelation which led him to order the release of most of the animals herded together for the battue.

While the *Akbarnama* illustrations are a very particular contemporary record, most of the more remote historical illustrations leaned heavily on the imagination of the artists. Number 4 comes from one of the general histories which encompassed the entire world

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as far as it was known. Here Idris, the biblical Enoch, gives instruction to mankind in the art of weaving. While the atmosphere of distant history is evoked by the rural setting and the presence of untailored pelts in the costumes, the effect is still not far removed from other scenes set in contemporary times. The basic style of the clothes is Mughal, and several people including Idris himself wear calf-length boots of European design, while in the distance is the inevitable fortified township, a legacy of Flemish engravings.

A copy of the *Razmnama*, or 'Book of Wars', completed in 1598, shows the Mughal style of manuscript illustration during the later years of Akbar's reign. The manuscript, not of royal quality, is now dispersed, and the Library has eight illustrated pages (no.13) which show various events surrounding the legendary and drawn-out battles between the rival Pandava and Kaurava clans. The approach taken by the artists, whose names are written beneath each picture, is essentially uniform: the figures are of one size, arranged in the appropriate manner beneath a high horizon, and the composition is completed by the now strict convention of the inclusion of trees and rocks. Any sense of depth and distance is achieved at the level of the horizon with buildings or receding hillocks on a reduced scale.

A more immediate and practical purpose to which Akbar turned his artists was portraiture. His angle was partly historical in that here was a way to record the features of himself and his courtiers. He also used portraits to help him assess the characters of his officers who might have to be absent from court for long periods before coming up for reposting. The *A'in-i Akbari* makes a special mention of portraiture: 'His Majesty himself sat for his likeness, and also ordered to have the likenesses taken of all the grandees of the realm. An immense album was thus formed: those that have passed away have received a new life, and those who are still alive have immortality promised them' (Abul Fazl (1898–1910), I, 109). Some of the small-scale portraits (*eg* no.12) may well originate from this 'immense album'. From the late sixteenth century onwards the practice continued at the Mughal court, but although later portraits may be grander in scale they never recapture the minute yet brilliant approach of these first pure products of Mughal painting.

Concurrent with conventional portraiture some of the more individual artists exercised an eccentric eye. Such artists used their brilliance on any subject that took their fancy, and a common choice was holy men whose life-style and character are so completely displayed for all to see. Number 2 is this sort of study, attributed to Basawan, one of the most accomplished and exceptional of Akbar's painters, who by concentrating upon the strangeness of his subject has evoked the atmosphere of a momentary scene that caught his attention. Many pictures are not signed, although attributions may have been added by later admirers. Most of the grounds for attributing pictures derive from manuscript illustrations which bear the names of the artists written beneath by a contemporary librarian. The *Razmnama* illustrations referred to above are examples of this with pictures confidently attributed to the artists Gobind, Sadiq, Ibrahim, Jamal and Hajji. These are the only definite attributions made to Akbar period pictures in the Library's collection.

After the arrival at Calicut of Vasco da Gama in 1498 there was a constant if small European presence in India. The initial quest for these pioneer voyagers was for 'Christians and spices', but by Akbar's time these two goals had separated to some extent. Traders were carrying on their business, often against terrible odds, in different parts of the sub-continent, while at the Mughal court the presence of Jesuit priests was a constant proof of missionary intent. The court scene in no.5 includes two Jesuits, apparently accepted as normal attendants at court. For Akbar they provided a Christian element for his discussions and research into religions, while for the artist they satisfied a curiosity in the European way of life. The presence of European manners and costumes in some paintings is hard to account for in terms other than interest in the unusual and the exotic. Number 8 is a work with a rather detached and academic interest in Europeans: a group of Portuguese characters are acting out an incident of biblical derivation. The origin must be an engraving of a religious subject, adapted as an exercise in depicting Portuguese costume and the setting out of a composition along European lines.

For the Mughals, painting was ultimately a secondary art form, suitable for amusement and diversion; an extract from the *A'in-i Akbari* hints at a tongue-in-cheek admiration for the pictorial art of the West:

> 'But though it is true that painters, especially those of Europe, succeed in drawing figures expressive of the conceptions which the artist has of any of the mental states, so much so that people may mistake a picture for reality: yet pictures are much inferior to the written letter, inasmuch as the letter may embody the wisdom of bygone ages, and become a means to intellectual progress' (Abul Fazl (1898–1910), I, 96–97).

But the painters themselves show no signs of complying with this view. They persistently extended their minutely fine techniques to the furthest possible limits, at the same time maintaining fresh levity and humour which evaded any tendency to academic drabness.

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1 The emperor Humayun (1530–56) receiving courtiers (illustrated)

Mughal, *c*1570–80

Johnson Album 27, no.9

Numbered 41 in Persian inventory note

Gouache with gold on cotton; on an album leaf with a border made up of five *baits* of *masnavi* verse in *nasta'liq*; outer blue margin decorated in gold with scenes of Bhils in a landscape; paper extensions

249 by 143mm; page 338 by 238mm

Reverse: a page from a manuscript of the *Qur'an* written in nine lines of *thulth* calligraphy with a gold background (*Qur'an, sura* II, verses 114–18); 16th century

DESCRIPTION The emperor is seated before a pavilion in a courtyard, his courtiers gathered round, with musicians in the right foreground, and peacocks and other birds on the roof.

NOTE The practice of painting on cotton has early associations in Mughal painting. The well-known painting in the British Museum (1913.2–8.1) showing Humayun and his court, since altered to include subsequent Mughal emperors, is contemporary with Humayun and is in the same medium. But the stance and costume of the courtiers leaning on their staffs in the foreground of this picture show that it must date from Akbar's reign.

2 A shepherd offering a flower to a holy man (illustrated)

Attributed to Basawan, Mughal, *c*1585–90

Johnson Album 22, no.13

Drawing; on an album page with marbled and gilt-decorated borders; two *baits* in *nasta'liq* script above and below

185 by 127mm; page 360 by 234mm

Reproduced: Ashton (1950), no.746, pl.137; Welch (1976), no.9

DESCRIPTION The holy man walks with a rude staff, followed by his accolyte who leads a dog and carries a gourd for victuals. The shepherd, as scantly dressed as the holy men, proffers a flower, his flock clustered in the foreground. Two boys climb a tree in the background.

NOTE The attribution to Basawan has been made by Welch (*op. cit.*), who points out the interest taken by this artist in eccentricities, and the characteristic treatment of the tree in the background.

3 Akbar ordering the slaughter to cease (illustrated; *see also* colour pl.1)

Mughal, *c*1590

Johnson Album 8, no.4

Gouache with gold; on an album page with plain border and modern extensions of grey paper

306 by 185mm; page 416 by 295mm

Reproduced: Ashton (1950), no.672, pl.130; W. G. Archer (1960), pl.22; Seth (1976), fig.76; I.O.L. postcards: monochrome series no.29, colour series no.2

DESCRIPTION The emperor Akbar, seated on a boulder under a tree, informs his courtiers that the slaughter of animals should cease at a *qamargha* near Bhera in 1578. Animals are amassed in the upper left corner with beaters on the right.

NOTE From a manuscript of the *Akbarnama* of Abul Fazl of which a surviving volume is in the Victoria and Albert Museum (I.S.2–1896). Separate illustrations from other volumes are dispersed in various collections. Although there is no accessible text with the present picture, the passage of the *Akbarnama* to which the scene most closely relates is:

> [Akbar] on 12 Urdibihisht, 22 April 1578, resolved upon having a *qamargha* hunt in the neighbourhood of Bhera. . . . [during the hunt Akbar experiences a Divine revelation] . . . Others thought that the beasts of the forest had with a tongueless tongue imparted Divine secrets to him. When he had for a long time received the Divine rays, the blissful servants came and in proportion to their capacity carried off the fragments of the feast . . . he in thanksgiving for this great boon set free many thousands of animals. Active men made every endeavour that no one should touch the feather of a finch and that they should allow all the animals to depart according to their habits. (Abul Fazl (1898–1910), III, 345–47)

An illustration of very similar sentiment and composition is in the Victoria and Albert Museum volume, f.84 (Stchoukine (1929), pl.XV).

4 Idris giving instruction to mankind in the art of weaving (illustrated; *see also* colour pl.3)

Mughal, *c*1590

Johnson Album 8, no.5

Persian inventory note (not numbered)

Gouache; an illustration from a manuscript with two lines of *nasta'liq* text at top left corner, and two lines at bottom right corner; on an album page with undecorated borders

310 by 183mm; page 415 by 285mm

DESCRIPTION Idris sits on a deer-skin spread on a hillock, courtiers around him, some bringing rolls of cloth. In the foreground the various stages of weaving are performed, including the washing and drying of the wool, spinning, skeining and weaving.

NOTE An illustration from a historical text covering the dawn of civilisation. Idris, normally identified with the biblical Enoch, is distinguished in Muslim literature as a scientist and astronomer who introduced the use of the pen and of woven garments, hence his position as the patron saint of tailors.

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5 A prince holding court and receiving gifts
(illustrated)

Mughal, *c*1590

Johnson Album 8, no.6

Gouache with gold; on an album page with gold and gilt sprinkled borders

224 by 134mm; page 417 by 286mm

DESCRIPTION Various courtiers bring a hawk, a covered dish, a volume and two cheetahs, while in their midst are two Portuguese Jesuit priests holding a book and a pair of spectacles.

NOTE The picture is of slightly provincial quality, and the likeness of the prince is therefore not very definite, but it could be intended as prince Daniyal (1572–*c*1602), third son of Akbar.

6 The emperor Babur greeting courtiers on the occasion of the Id festival
(illustrated; *see also* colour pl.2)

Mughal, *c*1595

Johnson Album 2, no.12

Persian inventory note (not numbered)

Gouache with gold; on an album leaf with floral diaper border

286 by 160mm; page 436 by 301mm

Reverse: four lines of diagonal *nasta'liq* calligraphy written by Ali al-Husaini for Khwaja Mir Wazir; 17th century

Reproduced: I.O.L. postcard: monochrome series no.33

DESCRIPTION Babur is enthroned on a verandah in a cloistered courtyard, as one of the gathered courtiers stands separately and salutes him. In the foreground is a gateway and two departing horseman, in the background, a palace with figures in discussion.

NOTE This could be a detached illustration from a manuscript of the *Baburnama* as shown by comparison with the illustrations of this scene in known manuscripts of the work: 'Delhi' *Baburnama*, f.298*v*; British Library Ms.Or.3714, f.417*v*; and 'Moscow' *Baburnama* (Tyulayev (1960), pl.64).

7 A king consulting with a minister

Mughal, *c*1595

Johnson Album 27, no.2

Persian inventory note (not numbered)

Gouache with gold; an illustration from a manuscript with a couplet at the top and bottom of the miniature; on an album leaf with blue and plain borders

173 by 92mm; page 366 by 236mm

Reverse: the first seven *baits* of a *qasidah* written in *nasta'liq* calligraphy; signed: *khanazad jugal kishor*; 17th or 18th century

DESCRIPTION The king is seated in a pavilion in the centre of a cloistered courtyard, discussing with the minister. Courtiers gathered round including a poet who reads from a book. Perhaps from a *Divan* of Sa'di.

8 A European scene with Portuguese figures
(illustrated)

Mughal, *c*1595

Johnson Album 16, no.6

Persian inventory note (not numbered)

Gouache with gold; on an album leaf with borders of gold arabesques; paper extensions at top and bottom

264 by 175 mm; page 335 by 216mm

Reverse: a Persian quatrain written diagonally in *nasta'liq* calligraphy; signed: *'abd al-rahim al-haravi* and dated AH1006/AD1597–98

Reproduced: I.O.L. postcard: colour series, no.5

DESCRIPTION A European gentleman wearing a Portuguese-style hat is seated in a classical chair reading from a book, held by an attendant before him, the book inscribed with pseudo-European characters. A white cat sits beside the chair. In the foreground two servants, also in European costume, prepare refreshments using elaborate blue and white vessels of European design.

NOTE This is one of a small group of European-influenced pictures, perhaps all by the same artist, of which another is illustrated in Martin (1912), II, pl.171; Welch (1959), fig.14; Sotheby, 12 December 1972, lot 21.

9 An author presenting a volume to a prince
(illustrated)

Mughal, *c*1595

Johnson Album 8, no.3

Gouache with gold; an illustration from a manuscript with lines of text at top and bottom of the miniature obliterated with gold; on an album leaf with gold-decorated blue border and undecorated outer margin

103 by 59mm; page 415 by 291mm

Reverse: a *bait* from an Arabic *qasidah* written in *nasta'liq* calligraphy on a gold ground decorated with flowering plants at two corners; 17th century

DESCRIPTION The prince is enthroned on a dais with courtiers and musicians in attendance. The canopies and carpets are illuminated in colours and gold.

NOTE The text illustrated by this miniature is not identified, but the manuscript of origin was apparently of a similar nature to the *Divan* of Shahi from which four miniatures are in private collections (Welch (1959), pl.4, figs 4 and 5; Welch (1963), nos 5A and 5B. Pinder-Wilson (1976), no.67; Falk (1979), no.14).

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10 A prince visiting a hermit in a landscape

Mughal, *c*1595

Johnson Album 27, no.3

Numbered 8 in Persian inventory note; numbered 27 on border

Gouache with gold; on a 17th-century Mughal album leaf with gilt-decorated borders and a margin decorated in gold with animals in landscapes

182 by 131mm; page 348 by 240mm

Reverse: part of a *ghazal* of Hafiz written in *nasta'liq* calligraphy on a marbled background; 16th or 17th century

DESCRIPTION The prince kneels in discussion with the hermit beneath a tall tree. In the foreground the retinue of the prince bring gifts to a shrine which is situated at the source of a river.

11 A youth reading to a poet (illustrated)

Mughal, *c*1595

Johnson Album 22, no.7

Inscribed on reverse in Persian: *padshah akbar* (the emperor Akbar), which may have referred to an adjacent picture in the original album

Gouache with gold; on an album leaf: two *misra'* in *nasta'liq* calligraphy mounted above and below the miniature; gold-decorated orange inner border; outer margin with flower-heads in colours and gold

172 by 106mm; page 360 by 229mm

Reverse: plain with a blind panel

DESCRIPTION A poet, perhaps Hafiz, is seated on a carpeted plinth beneath a tree while a youth dressed in orange kneels before him reading from a book. A cat and a gold ewer are in the foreground, an egret and smaller birds in the tree above.

12 i–vi Six portraits of Mughal officers

Mughal, *c*1590–1605

Johnson Album 1, nos 6c and d; 18, no.8; 59, no.7; 60, nos 8 and 9

12 i Sadiq Muhammad Khan (d1597)

Mughal, *c*1590

Johnson Album 60, no.8

Inscribed beneath in Persian characters: *sa'diq muhammad khan*; Persian inventory note (not numbered); also identified on reverse in *nagari* characters

Gouache; paper border

136 by 83mm; page 188 by 116mm

A square seal on the reverse bears the date AH1188/AD1774–75

DESCRIPTION Sadiq Muhammad Khan, with a white beard, stands facing half left, holding a rosary in his left hand, wearing yellow trousers and orange shoes beneath a transparent white *jama* tied with a green and gold *patka*; green background.

12 ii A Mughal courtier of the Akbar period

Mughal, *c*1590

Johnson Album 1, no.6c

Gouache; the green background repainted, probably obscuring an inscription of identification; on an album page with three other portraits (nos 12v, 50ii and 147iii), with outer mauve gilt-sprinkled border

98 by 57mm; page 490 by 370mm

DESCRIPTION The courtier stands facing half left with his hands folded in front of him, wearing a yellow *jama* and purple turban.

12 iii Khwajagi Muhammad Husain (illustrated)

Mughal, *c*1595

Johnson Album 59, no.7

Inscribed on background in Persian characters: *khvajagi muhammad husain*; on reverse: *tasvir-i shah khvajagi husain* (portrait of Shah Khwajagi Husain); Persian inventory note (not numbered)

Gouache; paper border with ruled lines

116 by 63mm; page 223 by 115mm

A square seal on the reverse bears the date AH1188/AD1774–75; other seals and inscriptions have been erased from the reverse of the miniature

DESCRIPTION Khwajagi Muhammad Husain, dressed in white, leans forward to the right, his left hand on the head of his staff, and with his right hand gesturing behind him; green background.

NOTE Khwajagi Muhammad Husain came from Kabul, where he subsequently served for Akbar. He was made commander of 1,000, and died in AH1021/AD1612–13 soon after his return from Kashmir where he had been officiating as governor (Abul Fazl (1873–94), I, 485; Jahangir (1909–14), II, 229, 223). Jahangir's description of Khwajagi Muhammad Husain at the time of his death fits closely with this portrait of him: 'He left no son and was beardless, and not a single hair of moustache or whiskers appeared on him. At the time of speaking he spoke very shrilly, and was looked upon as an eunuch' (Jahangir (1909–14), II, 233).

12 iv Zain Khan Kokah (d1601) (illustrated)

Mughal, *c*1595

Johnson Album 18, no.18

Inscribed along left edge in Persian in a hand which is probably that of Jahangir: *shabih-i zain khan kokah bama'l khan 'inayat shuda* (a likeness of Zain Khan Kokah . . .) – an ambiguous inscription, but could be

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interpreted as an attribution to the artist Inayat; numbered 2 in Persian inventory note

Gouache with gold; mounted with a fragment of a 17th-century Mughal miniature of two pigeons courting by a gold dovecote; on an album leaf with a border of illumination and *nasta'liq* calligraphy, and an outer margin of gold flowers outlined in black (similar margin on reverse)

102 by 69mm, pigeons 32 by 73mm; page 385 by 243mm

Reverse: two *baits* of a *qasidah* written in *nasta'liq* calligraphy by Mir Ali; 17th century; decoration of animals and flowers added between the lines

DESCRIPTION Zain Khan stands facing left, his hands crossed at his waist. He wears a white *jama* with illuminated *patka*, and orange *paijama*, a *katar* stuck in his belt; pale green background.

NOTE Zain Khan Kokah was the son of one of Akbar's nurses, Pichah Jan, and was hence titled *kokah* or foster-brother. In 1586 he was sent on an expedition against the Afghans, and later was appointed governor of Kabul (Abul Fazl (1873–94), I, 344–46). The portrait is probably one of a large series commissioned by Akbar late in the sixteenth century (Abul Fazl (1873–94), I, 108–109).

12 v A Mughal courtier

Mughal, *c*1600

Johnson Album 1, no.6d

Gouache; the green background has been repainted, probably obscuring an inscription of identification; on an album page with three other portraits (nos 12ii, 50ii and 147iii), with outer mauve gilt-sprinkled border

98 by 57mm; page 490 by 370mm

DESCRIPTION The courtier stands facing right, a slender black staff in his right hand, dressed in a pale blue *jama* and white turban.

NOTE A portrait of the same courtier is in the Berlin Jahangir Album, f.18*b*, illustrated in Kuhnel and Goetz (1924), pl.37.

12 vi Abd al-Rahim Khar

Mughal, *c*1600

Johnson Album 60, no.9

Inscribed at right edge in Persian characters: *shabeh 'abd al-rahim khar* (a likeness of Abd al-Rahim the Ass); Persian inventory note (not numbered)

Gouache; paper borders

109 by 70mm; page 190 by 120mm

A square seal on the reverse bears the date AH1188/AD1774–75

DESCRIPTION Abd al-Rahim, with a dark moustache, leans on a slender staff, facing right, dressed in an orange turban, yellow trousers, and a transparent white *jama* tied with a mauve and gold *patka*; green background.

NOTE Abd al-Rahim Khar was one of the officers who in AH1014/AD1605–1606 joined with Prince Khusrau in rebellion against Jahangir. His final punishment was to be imprisoned in a donkey-skin, hence his name Khar 'the Ass' (Abul Fazl (1873–94), I, 455).

13 i–viii Eight leaves from a manuscript of the *Razmnama*

Mughal, *c*1598

Add.Or.2776–2783; purchased *c*1921

Literature: Maggs Brothers, catalogue 452 (1924), no.252; Stchoukine (1929), pl.lxxiii; Cohn-Weiner (1938 and 1958); Ashton (1950), no.654; Meredith-Owens (1956); Welch (1959), 137–38, fig.6; Gangoly (1961), pl.A; Binney (1973), no.25; Robinson (1976A), V, nos 45–46; Beach (1979), nos 7–9

NOTE The manuscript to which these leaves belonged is dispersed, but the final volume still containing twenty-four paintings is in the British Library (Ms.Or.12076). The text was translated into Persian from the Sanskrit epic *Mahabharata* at the order of the emperor Akbar in 1582, the work taking eighteen months to complete. The first illustrated copy of the translation is the famous Jaipur manuscript executed *c*1585–86 (*see* Hendley (1884)). The colophon of the present manuscript gives the transcription date AH1007/AD1598. The scale is less ambitious than the Jaipur manuscript, suggesting that it may have been produced for a Mughal nobleman rather than for the emperor himself.

The British Library manuscript plus 125 illustrated leaves from the volume, including the present eight, was auctioned at Sotheby's, 25 October 1921, lots 203–79. Leaves are now in many collections including the Baroda Museum; Prince of Wales Museum, Bombay; Victoria and Albert Museum; British Museum; Museum of Fine Arts, Boston; Chester Beatty Library, Dublin; Royal Asiatic Society, London; Royal Ontario Museum; the Binney Collection; and the Keir Collection.

13 i Nala and Damayanti bidding farewell (illustrated)

By Gobind

Add.Or.2776 (formerly Album 69, no.9)

Inscribed beneath in Persian characters in red: *Gobind*, and in black: *tasvir-i rajah nal u damanti* (a picture of Raja Nala and Damayanti); foliated above *125* and *5* (probably the last numeral of the same number rewritten) .

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama*, book 3, *Vanaparvan* (Forest Book)

192 by 97mm; page 295 by 155mm

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Reverse: page of text written in 27 lines of *naskhi* script within margin rules; pasted above, an English sale catalogue entry for the miniature numbered *536*

DESCRIPTION Nala and Damayanti bid farewell after Nala has ruined himself and his family by gambling. They stand facing each other on grass by a stream where a duck swims, Nala in a yellow *dhoti*, Damayanti in a red skirt with white *patka*. Trees and palace buildings are in the background.

13 ii **Sal seated in a horse-drawn chariot** (illustrated)

By Sadiq

Add.Or.2777 (formerly Album 69, no.10)

Inscribed beneath in Persian characters: *'amal-i sadiq* (the work of Sadiq); and: *suvar shudan-i sal bar arabah-i karn u navakhtan i bugha u nagirha* (Sal sitting in the chariot and the sounding of the trumpets and drums); numbered above *28*, and in red *17* (first numeral trimmed away?)

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama*, book 5, *Udyogaparvan* (Book of Preparation)

219 by 126mm; page 304 by 167mm

Reverse: page of text written in 27 lines of *naskhi* script within margin rules; numbered above *29*; pasted above is an English sale catalogue entry for this miniature and no.13iii numbered *537*.

DESCRIPTION Sal is holding a bow and arrow and is preceded by musicians and a warrior. Sal's chariot is driven by a charioteer dressed in pink, and drawn by a white and a black horse. The warrior on foot holds a sword vertically before him, and two empty chariots with their drivers are in the right foreground and left background. The landscape consists of a tree and a distant shrine.

13 iii **Yudhishthira talking to a supernatural figure**

By Sadiq

Add.Or.2778 (formerly Album 69, no.11)

Inscribed beneath in Persian characters: *sadiq*; and: *mulaqat-i rajah judishtar u . . . u zindah shudan-i har chahar baradaran* (the meeting of Raja Yudhishthira and . . . and all four brothers coming to life); foliated above in red *175* (repeated in black)

Gouache on biscuit-coloured paper: manuscript leaf from the *Razmnama*, book 4, *Virataparva* (Book of King Virata), describing the adventures of the Pandavas in the 13th year of their exile while in the service of King Virata

205 by 127mm; page 294 by 162mm

Reverse: text for the end of a chapter, written in *naskhi* script

DESCRIPTION Yudhishthira wears a yellow *dhoti* and red scarf. A small supernatural figure is seated above in one of two trees, and the other four Pandava brothers are sprawled unconscious on the ground at the edge of a lotus tank.

13 iv **The blind Dhritarashtra**

By Ibrahim

Add.Or.2779 (formerly Album 69, no.12)

Inscribed beneath in Persian characters: *ibrahim*; and: *pursidan-i dritarasht haqiqat-i lashkar-i pandavan az sanjava* (Dhritarashtra asking Sanjava about the true state of the Pandava army)

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama*, book 5, *Udyogaparvan* (Book of Preparation), describing the preparations of both sides for war

198 by 106mm; page 303 by 162mm

Reverse: page of text written in 27 lines of *naskhi* script with margin rules; pasted above, an English sale catalogue entry for the miniature numbered *533*

DESCRIPTION Dhritarashtra, king of the Kauravas, is seated on a hexagonal throne with gold back, an attendant behind him, discussing with the five ministers who kneel before him on the dais the extent of the Pandava army. A doorkeeper receives a groom and horse in the foreground.

13 v **Bhima striking Salya** (illustrated)

By Ibrahim Kahar

Add.Or.2780 (formerly Album 69, no.13)

Inscribed beneath in Persian characters: *ibrahim kahar*; and: *jang kardan bhim ba jojodhan u lashkar-i salya . . .* (the battle between Bhima and Yuyodhan and the army of Salya . . .); foliated above in red *348*; panel of 9 lines of text in top right corner of miniature

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama*, book 6, *Bhismaparvan* (Book of Bhisma)

225 by 148mm; page 292 by 175mm

Reverse: page of text written in 26 lines of *naskhi* script within margin rules; pasted beneath, an English sale catalogue entry for this miniature and no.13vi numbered *535*

DESCRIPTION Salya, king of Multan, rides an elephant which grabs Bhima's charioteer from his seat. Bhima, the second of the Pandu princes, on foot strikes Salya with a gold mace as supporters watch from either side of the glade. (In this event Salya does not meet his death. He is finally slain by Yudhishthira, an event which takes place in book 9, *Salyaparvan*.)

13 vi **Nakula killing Chitrasena** (illustrated)

By Jamal, son of Kamaluddin

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Add.Or.2781 (formerly Album 69, no.14)

Inscribed beneath in Persian characters: *jamal valad-i kamal al-din* (the artist's name); and: *kushtan-i nakula chatar sen ra* (Nakula killing Chitrasena)

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama*, book 9, *Salyaparvan* (Book of Salya)

247 by 145mm; page 305 by 175mm

Reverse: page of text with spaced diagonal lines; foliated in red *333*

DESCRIPTION Nakula, the fourth of the Pandu princes, has jumped onto Chitrasena's chariot, raising his sword while Chitrasena's head rolls to the ground. Nakula's chariot is in the left foreground. The supporting cavalry of each contestant watch from both sides. Rocks line the horizon.

13 vii The Brahmin woman received by the Raja of Tirhut (illustrated)

By Qabil

Add.Or.2782 (formerly Album 69, no.15)

Inscribed beneath in Persian characters: *tasvir-i rajah dharmdhuja-i mulk-i tirhut* (a likeness of Raja Dharmdhuja, Raja of Tirhut) – the inscription continues at some length; and: *qabil*; foliated above in red *581*; numbered in black *414*

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama* (book unidentified)

220 by 120mm; page 292 by 173mm

Reverse: page of text written in 26 lines of *naskhi* script within margin rules; numbered above in black *415*; pasted beneath, an English sale catalogue entry for this miniature and no.13viii numbered *534*

DESCRIPTION The Raja of Tirhut, dressed in a yellow *dhoti*, is seated on a throne beneath a canopy suspended from a pavilion. The woman kneels on the verandah of the pavilion, and courtiers stand on the terrace. In the foreground are trees and in the background a trellis fence.

13 viii Balarama is embraced by Yudhishthira (illustrated)

By Hajji

Add.Or.2783 (formerly Album 69, no.16)

Inscribed beneath in Persian characters: *mulaqat-i balabhadar u rajah judishtar u amadan-i akrura u pardaman hamrah . . .* (the meeting of Yudhishthira and Balarama together with Akrura and Pardaman); and: *Hajji*

Gouache on biscuit-coloured paper; manuscript leaf from the *Razmnama*, book 2(?), *Sabhaparvan* (Book of the Assembly)

207 by 110mm (pavilion tower projecting into top margin); page 302 by 172mm

Reverse: page of text written in 27 lines of *naskhi* script within margin rules; foliated at top in red *222*

DESCRIPTION Balarama, dressed in a blue *dhoti*, holds his plough over his shoulder. Yudhishthira rises from his throne which is set on a dais before a pavilion, as courtiers stand in a semi-circle and the Pandu brothers watch from the left.

14 A prince holding discourse in the countryside

Mughal, *c*1600

Johnson Album 55, no.7

Numbered 5 in Persian inventory note (using the word *nigarashta*)

Coloured drawing on cotton; on an album leaf; blue and uncoloured paper borders

196 by 123mm: page 265 by 176mm

DESCRIPTION The prince is enthroned under a decorated canopy in a landscape. A man is welcomed in the foreground by a lantern-bearer, and a musician plays a *tambur* beside a horse.

15 A locust in a landscape (illustrated)

Mughal, *c*1600

Johnson Album 67, no.1

Gouache; mounted above a study of a butterfly, on an album page; gold and gilt-sprinkled borders

115 by 88mm; page 415 by 287mm

Seal of E.I.C. Library

Reproduced: Welch (1976), no.12

DESCRIPTION The locust, facing left, is at rest by a pool, its body and wings marked in shades of grey. Two naked humans dash across the distant landscape with trees and buildings on the skyline.

NOTE This accurate natural history illustration, unusual for the Akbar period, was probably done for an encyclopedic work containing a section on insects. The butterfly is later work and would have been mounted with the locust when the album page was made in the eighteenth century.

16 i–xii Twelve illustrations to the book of fables *'Iyar-i Danish*

Mughal, *c*1600

Johnson Album 54, nos 30, 35–43, 45 and 46

Gouache, some with gold; leaves rebacked with paper, obscuring any text on the reverse; in all but one case text, written in a neat cursive *nasta'liq*, is retained on the same side as the illustrations

NOTE The *'Iyar-i Danish*, 'The Criterion of Knowledge', is a Persian version of the *Kalilah va Dimnah*, the Arabic translation by Ibn al-Muqaffa from the original Sanskrit of *c*300 AD. The *'Iyar-i Danish* was prepared by

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Akbar's biographer Abul Fazl ibn Mubarak at the instruction of the emperor who considered the existing Persian version, the *Anvar-i Suhaili* by Husain Va'iz Kashifi, too florid. Abul Fazl completed the present version in AH996/AD1588, restoring the two prefaces of the Arabic version and rearranging the fables into fourteen chapters.

Johnson possessed an illustrated manuscript of the *'Iyar-i Danish* (I.O.L. Pers.Ms.1403; Ethé (1903), no.770), which contains miniatures by Lucknow artists. The present twelve leaves, purchased from a library according to the inscription on no.16vii, were in some cases touched up and improved by Johnson's Lucknow artists who used them as a basis for a larger series of illustrations comprising Johnson Album 54 in its entirety, *see* no.352.

A closely related Mughal manuscript of the same text is now dispersed, the major portion of ninety-six illustrated leaves being in the Chester Beatty Library, Dublin (Arnold (1936), Ms.4, 12–21, and pls 38–47). Fifty-two other leaves are in the Cowasji Jehangir Collection (Ashton (1950), no.646, pl.123; Khandalavala (1952)).

16 i The fowler and the pigeons

Johnson Album 54, no.30

Portions of two or more illustrations joined together and overpainted; text on reverse covered by backing sheet

258 by 126mm; page 301 by 195mm

Reverse: a piece of paper with Persian inscription including the date AH678/AD1279–80 and a reference to the celebrated scribe Yaqut, which appears to have no relevance here

DESCRIPTION A fowler spreads his nets by a tree. Two pigeons are in a cage beside him and a cat is eating a partridge. From the stories of the pigeons who will not listen to the ring-dove and are caught by the fowler, and the hypocritical cat and the partridges (Eastwick (1854), chapter III, story I, 251 and chapter IV, story VI, 326; I.O.L. Pers.Ms.1403, f.102*r* and 130*r*).

16 ii Three tortoises (illustrated)

Johnson Album 54, no.35

Panel of eight lines of text; overpainted and rebacked

221 by 125mm; page 286 by 140mm

DESCRIPTION Three tortoises are swimming in the water below a bank. From the story of the tortoise and her companion despatching a messenger to her husband asking him to return as she is sick (Eastwick (1854), chapter V, story II, 382; I.O.L. Pers.Ms.1403, f.151*r*).

16 iii The monkey and the turtle (illustrated)

Johnson Album 54, no.36

Two lines of text; overpainted and rebacked

212 by 114mm; page 218 by 120mm

DESCRIPTION A monkey is up a tree throwing down figs into a stream, and a turtle is on the bank talking to him. There are ducks and fishes in the water. The monkey is explaining to the turtle that he has left his heart at home (Eastwick (1854), chapter V, story III, 392: I.O.L. Pers.Ms.1403, f.154).

16 iv The buck and does

Johnson Album 54, no.37

Two panels with eight lines of text; overpainted and rebacked – in repainting the story seems to have become muddled and no partridge is shown in the hole

230 by 128mm; page 288 by 140mm

DECRIPTION A buck and two does are under a tree, a hawk is perched on a rock, and two jackals(?) are in the foreground (Eastwick (1854), chapter III, story II, 259; I.O.L. Pers.Ms.1403, f.104*v*).

16 v The monkey and the turtles

Johnson Album 54, no.38

Panel of eight lines of text; overpainted and rebacked

213 by 122mm; page 216 by 130mm

DESCRIPTION A monkey is up a tree dropping figs into the water as two turtles swim towards him in a river. From the story of the turtle who sought the friendship of a monkey (Eastwick (1854), chapter V, story II, 374; I.O.L. Pers.Ms.1403, f.148*r*).

16 vi The painter's slave

Johnson Album 54, no.39

Panel of nine lines of text; overpainted and rebacked

232 by 129mm; page 303 by 190mm

DESCRIPTION The painter's slave overhears a conversation where his master arranges with a merchant's wife that he will wear a black and white shawl when visiting her (Eastwick (1854), chapter II, story VII, 219; I.O.L. Pers.Ms.1403, f.89*r*).

16 vii The farmer and his wife (illustrated)

Johnson Album 54, no.40

Inscribed on reverse in Persian: *Anvar-i suhaili kharid hasht rupiya batarikh-i dahum-i shahr-i m[uharram] dakhil-i kitabkhanah shud. Sarkar-i nawab sahib mumtaz al-daula mufakhir al-mulk husam jang mistar richard jansan sahib bahadur dam iqbaluhu* ([this] *Anvar-i Suhaili* was brought for 8 rupees on the 10th Muharram inside the library [followed by the titles and name of Richard Johnson 'may his prosperity endure'])

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Portions of two illustrations joined together and overpainted; panel of eight lines of text; rebacked

223 by 124mm; page 303 by 192mm

DESCRIPTION The farmer is setting out on a journey with his faithless wife, the farmer with a staff and orange cloak, the wife dressed in pink and blue. A crow is in a tree above (Eastwick (1854), chapter VII, story II, 426; I.O.L. Pers.Ms.1403, f.166*r*).

NOTE The inscription on the reverse, perhaps written by a clerk in the employment of Johnson, makes it clear that these miniatures were purchased from a library, perhaps that of a noble Lucknow family, rather than from an agent or travelling dealer. Although no year date is given, the library must have been in Lucknow and the year of purchase must fall within Johnson's residence there, 1780–82.

16 viii The elephant and the moon's reflection (illustrated)

Johnson Album 54, no.41

Panel of one line of text; overpainted and rebacked

220 by 113mm; page 222 by 122mm

DESCRIPTION An elephant is bending down to touch the moon's reflection in the water. Three other elephants look on. From the story of the clever hare who scared the king of the elephants away from the pool (Eastwick (1854), chapter IV, story IV, 321; I.O.L. Pers.Ms.1403, f.128*v*).

16 ix The holy man and the mouse

Johnson Album 54, no.42

Panel of eight lines of text; overpainted and rebacked

231 by 125mm; page 302 by 193mm

DESCRIPTION A holy man is seated on a terrace with a woman; a servant approaches with a dish. From the story of the holy man who prays for the mouse, dropped at his feet by a kite, to be turned into a daughter. She then demands a powerful husband (Eastwick (1854), chapter IV, story XII, 356; I.O.L. Pers.Ms.1403, f.139*v*–140).

16 x The crow, the tortoise and the mouse

Johnson Album 54, no.43

Panel of eight lines of text; overpainted and rebacked

199 by 129mm; page 200 by 131mm

DESCRIPTION A buck is talking to a crow in a tree, as a tortoise dives into water and a mouse runs down a hole. From the story of the crow, tortoise and mouse who became friends with a deer, *cf* nos 352xxix and xxxiii (Eastwick (1854), chapter III, story VI, 29; I.O.L. Pers.Ms.1403, f.115*v*).

16 xi The ox Shanzabah (illustrated)

Johnson Album 54, no.45

Two panels with eight lines of text; overpainted and rebacked

196 by 122mm; page 285 by 142mm

DESCRIPTION A group of merchants are trying to pull an ox out of a marsh; four baggage oxen in foreground. From the story of the ox, Shanzabah (Eastwick (1854), chapter I, story IV, 84; I.O.L. Pers.Ms.1403, f.36*r*).

16 xii The rat and the cat

Johnson Album 54, no.46

Panel of nine lines of text; slightly overpainted and rebacked

222 by 120mm; page 300 by 188mm

DESCRIPTION A cat is seen in a landscape with a small temple by a pond with two ducks swimming in the foreground. From the story of the rat who makes friends with a cat (Eastwick (1854) chapter VII, story I, 421; I.O.L. Pers.Ms.1403, f.164*v*–165*r*).

17 A prince visiting a hermit at his cave dwelling

Mughal, *c*1600

Johnson Album 27, no.8

Persian inventory note on slip of paper above (not numbered)

Gouache with gold; a fragment of an illustration from a manuscript; on an album page with yellow and blue borders

125 by 109mm; page 314 by 228mm

DESCRIPTION The prince kneels on a boulder, and the hermit faces him from the cave entrance. A groom is in the foreground with the prince's horse and the arms of another figure extend from the right to proffer a bowl of fruit.

NOTE This is possibly a fragment from the manuscript of the *'Iyar-i Danish* of which twelve illustrations are in Johnson Album 54 (no.16). If this is so, the prince could be King Darabsalim.

18 A hunting expedition in difficulty (illustrated)

Mughal, *c*1600

Johnson Album 67, no.13

Numbered 7 in Persian inventory note

Gouache; gilt-decorated and plain borders

165 by 108mm; page 415 by 287mm

Reverse: six lines of *nasta'liq* calligraphy on a gold ground, erasures at corners; 18th century

DESCRIPTION An elephant turns upon a horse and rider and throws them to the ground. Another horse-

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man is on a horse which bolts off to the left, a group of four attendants flee to the right, and deer escape in the same direction.

19 A hunting cheetah on a bullock-cart (illustrated)

Mughal, *c*1600

Johnson Album 67, no.6

Numbered 37 in Persian inventory note

Gouache; inner gilt floral border, outer border gilt-sprinkled on a plain ground

73 by 118mm; page 415 by 285mm

Reverse: a spray of pink roses on a plain field

Reproduced: M. Archer (1960), 488

DESCRIPTION The cheetah sits on a cart drawn by two bullocks, one brown and one pale blue. The driver is dressed in red with a green cloak, turning to look at the animal, and a keeper runs behind holding the cheetah's lead. Trees and buildings are on the horizon.

20 Yusuf in the slave market (illustrated)

Mughal, *c*1600–1605

Johnson Album 7, no.2

Numbered 40 in Persian inventory note

Drawing with slight colour; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

169 by 94mm; page 412 by 290mm

DESCRIPTION Yusuf, about to be auctioned, stands on a plinth surrounded by a turmoil of people, some of them coming forward with dishes and bags containing their offerings. A narrow gateway stands in the foreground.

NOTE Probably an illustration to Jami's version of the story of Yusuf and Zulaikha (*cf* Johnson Album 56, no.19; Robinson (1976), no.209). The style of the drawing is close to the work of the artist Farrukh Chela in the Chester Beatty *Akbarnama* (*cf* Arnold (1936), II, pl.15).

21 A young ruler holding court in a garden

Mughal, *c*1605

Johnson Album 22, no.6

Inscribed on reverse in Persian: *tasvir-i 'ali 'adil shah-i kalan badshah-i bijapur* (portrait of Ali Adil Shah the great emperor of Bijapur) – this inscription probably referred to an adjacent picture in the original album

Gouache with gold; on an album leaf: two *misra'* in *nasta'liq* calligraphy mounted above and below the miniature, gold decorated orange inner border, outer margin with shaped panels of flowers in colours and gold

158 by 105mm; page 360 by 229mm

Reverse: plain with a blind panel

DESCRIPTION The ruler sits in a pavilion raised on four pillars, with three men of letters kneeling on the left while other courtiers stand in attendance. Landscape and buildings are visible beyond the garden wall. Possibly from a *Divan* of Hafiz.

22 Humayun resting on a hawking expedition (illustrated)

Mughal, *c*1600–1610

Johnson Album 64, no.37

Gouache; three borders of gilt floral decoration

194 by 113mm; page 324 by 228mm

Reverse: a quatrain of *nasta'liq* calligraphy signed by Mir Tahir al-Husaini and dated AH[1]114/AD1702–1703, within two floral borders

DESCRIPTION Humayun sits on a boulder by a stream, his courtiers and companions gathered round to pay attentions to him, his horse is in the foreground, and a tree and a rocky outcrop behind them.

23 A Mughal officer

Mughal, *c*1605

Johnson Album 64, no.39

Persian inventory inscription (not numbered)

Gouache; outer gilt floral border on blue paper, reinforced at edges

114 by 57mm; page 325 by 227mm

Reverse: 14 *baits* of *nasta'liq* calligraphy from a 17th-century Persian manuscript; within two gilt floral borders, the outer one with three birds

DESCRIPTION The officer stands facing right, his hands held before him in a submissive attitude, looking slightly upwards. He is dressed in white with a purple turban and gold-decorated *patka*; uncoloured background.

24 A prince with ladies

Mughal, *c*1605

Johnson Album 27, no.4

Numbered 6 in Persian inventory note; numbered *28* on border of reverse

Gouache with gold; on a 17th-century Mughal album leaf with gilt-decorated borders and a margin decorated in gold with elephants and huntsmen in a landscape

191 by 117mm; page 320 by 215mm

Reverse: two specimens of *nasta'liq* calligraphy: (i) four *baits* of an Arabic poem, with a versified Persian translation in a smaller hand; signed: *'Abd al-Rahman Kashmiri* and dated AH992/AD1584; (ii) three *baits* of

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a Turki *qasidah* written diagonally; signed: *Muhammad Qasim ibn Khwajaga*; 16th century

DESCRIPTION A prince, seated in a pavilion within a palace courtyard, receives a cup of wine from one of his six female attendants. At the gateway in the foreground men arrive with covered dishes.

25 Kanphat yogis in a landscape (illustrated)

Mughal, *c*1605

Johnson Album 6, no.11

Numbered 43 in Persian inventory note

Drawing with slight shading and tinting; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

144 by 89mm; page 415 by 293mm

DESCRIPTION The leading yogi sits wrapped in a full cloak, listening to one of his accolytes talking earnestly. Another stands behind, and two others are in the foreground. A town is in the distance beyond hillocks.

NOTE These ascetics belong to the *kanphat* sect of Gorakhnath, devoted to Shiva and the legend of Gorakhnath, as distinguished by their large earrings of horn or metal or conch with the accompanying extended ear-lobes, and their monastic habit, *see* Goetz (1958), 28 and pl.6; Briggs (1938).

26 A brotherhood of kanphat yogis (illustrated)

Mughal, *c*1605

Johnson Album 22, no.14

Inscribed on reverse in Persian: *tasvir-i jogiha* (picture of yogis)

Tinted drawing with gold; on an album leaf with a *misra'* of verse in *nasta'liq* calligraphy above and below the drawing; inner border of marbled paper and outer border of formal lotus leaves in green and gold

165 by 127mm; page 361 by 235mm

Reverse: a panel of diaper pattern of poppy-heads on a green ground

DESCRIPTION The yogis sit and stand in a circle around smouldering embers on a clearing outside a town. Those on the right return with the proceeds of a begging foray.

NOTE Although predominantly in the style of the later Akbar period this type of drawing shows provincial qualities which may indicate a rather later date, and possibly a Deccani origin. *See also* note to no.25.

27 A hermit in a landscape (illustrated)

Mughal, *c*1605

Johnson Album 1, no.1b

Tinted drawing; on the same album leaf as no.143

127 by 58mm; page 485 by 330mm

DESCRIPTION The hermit kneels outside his cave, his arms raised, a stream issuing from a lion-headed rock beside him. The figure of a prophet stands on rocks above receiving a vision of God in the clouded sky.

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JAHANGIR (1605–27)

If Akbar's approach to painting was practical, Jahangir's was by comparison that of a connoisseur. As a young man Jahangir, then Prince Salim, had rebelled against his father and from 1599 to 1604 had run his affairs separately at Allahabad. Here he set up a studio from which came several illustrated manuscripts (*eg* Walters Art Gallery, Baltimore, Ms W.650; Chester Beatty Library, Dublin, Ms 37; *see* Beach (1978), 33), and by the year of his father's death in 1605 he had developed a very accomplished interest in painting.

The most substantial and lavish manuscript undertaken by the royal atelier during Jahangir's reign was a copy of his own memoirs, the *Jahangirnama*, or *Tuzuk-i Jahangiri*, which covered his first seventeen years as emperor. This illustrated copy of the work has since been dispersed, and its surviving pages are among the most important Jahangir period miniatures extant today. From the text of the *Jahangirnama* comes the well-known passage which testifies to the emperor's self-exalted connoisseurship of the art of painting:

> As regards myself, my liking for painting and my practice in judging it have arrived at such a point that when any work is brought before me, either of deceased artists or of those of the present day, without the names being told me, I say on the spur of the moment that it is the work of such and such a man. And if there be a picture containing many portraits, and each be the work of a different master, I can discover which face is the work of each of them. If any other person has put in the eye and eyebrow of a face, I can perceive whose work the original face is, and who has painted the eye and eyebrows (Jahangir (1909–14), I, 20–21).

Some important points can be gleaned from this passage. It was evidently accepted that more than one artist might work on a single picture or part of a picture according to their abilities and the needs of the occasion. Many pictures were efforts of joint studio production rather than the work of a single man, a point to be borne in mind when attempting to make attributions. Furthermore the emperor evidently kept close personal watch on the results achieved by his artists, and this supervision doubtless explains some of the changes of approach that took place during his reign. First there was a move away from the numerous historical manuscripts that were being illustrated towards the end of Akbar's reign. The interest was transferred from the practical applications of painting towards the heights that painting as an art could achieve, and historical subjects are not the best vehicles for the imagination and virtuosity of the artist. In place of the flow of manuscripts came the *muraqqa'* or album. The origin of the design of these albums was Persian, and their normal format was that of an alternating display of paintings and calligraphy. Unlike the illustrations for manuscripts, here was an opportunity to depict anything that would please the emperor and pander to his self-esteem, which was best satisfied by large and exquisitely executed allegorical subjects. In the grandest of these Jahangir, the world-seizer, is standing upon a globe, or seated on an enormous hour-glass in the presence of kings and angels, or enfolding the Shah of Persia in a diplomatic embrace (*eg* Freer Gallery of Art, Washington, 45.9, 42.16 and 42.15, Ettinghausen (1961), pls 12–14).

While the Library does not possess any of these obviously allegorical pictures, the famous miniature of the squirrels in a plane tree, no.34, justifiably accepted as one of the most magnificent of all Mughal paintings, contains a possible allegorical element. Here is a man dressed simply in a tunic and fur cap striving to climb with his bare hands the smooth trunk of a plane tree. His chances of success seem hopelessly slim, and even should he reach the upper branches there can be no shadow of doubt that the squirrels playing so freely there would flee before him with ease. A serious hunter of squirrels would surely be armed or at least carry a net. The allegory may well concern the rift that lies between man and the animal world. Here man strives after what he cannot attain, hoping to capture what is beyond his reach, tied by his desires and jealousies to the drudgery of life on earth; and there above is the free and exhilarating world of nature represented by a family of squirrels, playing and chattering quite unaware of the wicked force beneath them. The singular success of the picture lies in its dual role as an allegory and a study of nature. Jahangir was constantly expressing his interest and love for nature. He was especially happy in Kashmir where he laid out gardens in the vicinity of the lakes of Srinagar and admired the wealth of animal and plant life. He recorded how his artist Mansur painted over a hundred of the wild flowers:

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'The flowers that are seen in the territories of Kashmir are beyond all calculation. Those that Nadiru-l-'asri Ustad Mansur has painted are more than 100' (Jahangir (1909–14), II, 145). The new emphasis on natural beauty and Jahangir's desire for his pictures to be ever more pleasing directed manuscript illustration away from the strictly factual record towards a more fanciful and consciously aesthetic approach. Number 33 is an assembly of animals reminiscent of Noah's Ark, gathered around a peaked mountain inhabited in the higher regions by birds. The picture has a fineness of technique and delicacy of colour suited to the portrayal of such a dreamlike scene. The same level of refinement is applied to a real-life scene in no.32, a drawing with reserved use of colours. A prince travels in a howdah upon an elephant, while his attendants run alongside keeping his horse as fresh as possible for the moment when the prince decides to go for a ride.

The practice of portraiture as innovated by Akbar continues throughout Jahangir's reign. There is a tendency for the figure to become a little larger, and the attention to details of costume is often more marked. Number 50i is an example where the young emperor Jahangir stands in fine clothing holding up a rose in one hand. This inclusion of the effete gesture of the flower is a fresh departure from the austere likenesses of Akbar's portraits. Here the flower may only represent the emperor's personal affinity with the floral world, but the device is used increasingly in Indian painting for the following two centuries as an emblem of the cultured ruler.

The Jesuit presence persisted throughout the seventeenth century at the Mughal court and elsewhere in India, and although for the Mughal artist the novelty was waning by the end of Jahangir's reign, a European presence was always evident. This is manifest in a number of the pictures, for instance nos 35 and 39, where Christian subjects have been adapted. The scenes are identifiable as the Presentation in the Temple and the Virgin and Child with Anna, and are peopled with European figures, some in notably Portuguese-style costume.

Mughal artists at times inevitably left the royal employ to take up work elsewhere, and their movement to other parts of the country had a radical effect on the painting of the smaller courts of Rajasthan and other areas. Number 54 is an early example of a *ragamala* subject executed in the Mughal manner at just such a provincial centre. Throughout the seventeenth century local styles were developing under the initiative of Mughal influence, indicating the debt owed by Rajput painting to the Mughals.

28 A hermit with a visitor

Mughal, *c*1605–15

Johnson Album 6, no.12

Numbered 44 in Persian inventory note

Drawing with some colour; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

142 by 81mm; page 415 by 294mm

DESCRIPTION A hermit, seated outside a cave, is visited by a Mughal nobleman who kneels before him. The cave is situated in a rocky landscape topped by a little pavilion.

29 A Mughal courtier

Mughal, *c*1610

Johnson Album 64, no.40

Inscribed in lower left corner in Persian (in same unreliable hand as nos 40 and 52): *kar-i usta[d] anant* (the work of the master Anant); Persian inventory note (not numbered)

Gouache with gold; plain and tinted paper borders

160 by 94mm; page 324 by 227mm

Reverse: two *baits* of *nasta'liq* calligraphy signed by Muhammad Baqir ibn Mir Ali al-Katib, within tinted paper borders; 17th century

DESCRIPTION The courtier, facing left, holds a black *chauri* over his left shoulder and wears a white six-pointed *jama* and orange turban, yellow trousers and gold-decorated *patka*; blue-green background.

30 A hunting cheetah on a cart (illustrated)

Mughal, *c*1610

Johnson Album 14, no.8b

Tinted drawing with gold, the gold added at the time the album leaf was made; mounted on an album page with no.62

95 by 132mm; page 362 by 232mm

DESCRIPTION The cheetah is blindfolded on a cart drawn by two black buck. The driver is dressed in princely costume and the keeper runs behind.

NOTE For a slightly later version of this composition, *see* no.63.

31 A keeper with a pair of deer (illustrated)

Mughal, *c*1610

Johnson Album 67, no.9

Numbered 7 in Persian inventory note

Gouache; flowers in foreground repainted; undecorated borders sprinkled with gold

138 by 92mm; page 413 by 280mm

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Reproduced: Pinder-Wilson (1976), no.134; I.O.L. postcard: colour series no.20

DESCRIPTION The keeper stands under a tree in which two birds are perched. His orange *jama* is tied at the waist with a gold *patka* in which is stuck a dagger, and his trousers and turban are gold. He is holding the buck on a delicate lead; the doe grazes at his feet.

32 A prince travelling by elephant (illustrated)

Mughal, *c*1610

Johnson Album 67, no.12

Drawing with light colouring (*nim qalam*); gilt-sprinkled borders

180 by 100mm; page 416 by 285mm

DESCRIPTION The prince is seated in the howdah beneath a canopy with five of his attendants running on foot, one leading his horse. Groves of trees and a town are in the distance.

33 An assembly of animals and birds (illustrated)

Mughal, *c*1610

Johnson Album 67, no.4

Inscribed at bottom in Persian characters: *'amal-i nadir al-zaman* (the work of Nadir al-Zaman) – this inscription is unreliable; numbered 9 in Persian inventory note

Gouache; inner border of gilt flowers, outer pink border

217 by 117mm; page 410 by 285mm

Reverse: seven *misra'* of *nasta'liq* calligraphy; 18th century

DESCRIPTION A crow and partridges sit on a hill at top centre while a simurgh, an oriole and other birds fly around. The assembly beneath includes a pink horse, a lion, a tiger, leopards, a jackal, a cat, cobras, a crocodile, elephants, a dragon and rabbits, all encircling a central group of four horses.

NOTE From a series of pictures, probably once contained in a single manuscript, now dispersed in various albums (Warren Hastings Album, subsequently Phillipps Ms.14170, Sotheby, 26 November 1968, lot 388, and Binney (1973), no.50; second Warren Hastings Album, subsequently Phillipps Ms.14166, Sotheby, 27 November 1974, lot 797; a Mughal album in the Gulistan Palace Collection, Godard (1937), fig.108; a Mughal album from the collection of the Kevorkian Fund, New York, Sotheby, 3 April 1978, lot 84; Sotheby, 1 July 1969, lot 81).

The subjects of these various pictures indicate that the manuscript may have been a version of the stories contained in Nizami's *Khamsa*, notably the *Iskandarnama*, but the treatment of the subjects shows a very fanciful approach taken by the artist, who was working in a style influenced by the artists Farrukh Beg and Aqa Reza Jahangiri. Another miniature of almost the same composition is in the British Museum, 1920–9–17–05 (Pinder-Wilson (1976), no.68; Welch (1978), pl.11). A related version executed in the style of the present group is in the Freer Gallery, Washington (Krishna (1955–56), fig.1). That this arrangement of animals is constantly used in varied versions through Indian painting is borne out by no.502, an eighteenth-century Lucknow rendering of the theme used to illustrate Majnun's animals.

34 Squirrels in a plane tree, perhaps an allegory (illustrated; *see also* colour pl.4)

Attributed to Abul Hasan Nadir al-Zaman, Mughal, *c*1610

Johnson Album 1, no.30

Numbered 7 in Persian inventory note; inscribed on reverse in Persian: *'amal-i nadir al-'asr nadir al-zaman* (the work of the Wonder of the Age, the Wonder of the Time); and: *varaq-i . . . 7* (page . . . 7)

Gouache with gold; a small rectangle of the painted surface at the bottom left corner, perhaps once bearing an inscription or signature, has been excised and coloured in; on an 18th-century album page with borders of blue and plain paper sprinkled with gold

362 by 225mm; page 470 by 322mm

Reproduced: Brown (1924), pl.XV; Heath (1925), frontispiece; Smith (1930), pl.152; Wilkinson (1948), pl.6; W. G. Archer (1960), pl.25; Welch (1963), no.35; Welch (1978), pl.21; I.O.L. postcards: monochrome series no.19; colour series no.1

Listed: Ashton (1950), no.737; Das (1974), no.15; Beach (1978), 90

DESCRIPTION In the upper branches of a *chenar* tree a group of squirrels is gambolling, two of ten young ones looking out from a hole in the trunk to confront one of two adults. In the foreground a barefooted man, dressed in two shades of brown with a fur-lined cap, is striving to climb the base of the tree. The surrounding landscape with rocks is filled with animals and birds: four wild goats are in a glade on the right, and the outer branches of the tree shelter numerous species of birds. The five-pointed leaves are in many cases turning yellow and orange; the gold sky has a narrow strip of blue at the top.

NOTE While this picture is generally accepted as one of the most delightful of all Mughal miniatures, the attribution to Jahangir's most admired artist Abul Hasan Nadir al-Zaman is problematic. There can be little doubt that the excised area at the bottom left corner bore at least an inscription and probably a signature. The corner had presumably already been cut away at the time of mounting, for unless the inscription had named a less esteemed artist there would be little motive for removing it in order to upgrade the attribution. The album page on which the miniature is mounted is of eighteenth-century manufacture. The ambiguous attribution written in Persian on the re-

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verse is of the same period and puts together the two titles *nadir al-'asr* and *nadir al-zaman*. The latter was granted by Jahangir to Abul Hasan and has since been used quite exclusively in reference to him, but the former is a title that has been employed more loosely. The title *nadir al-'asr* was granted to Mansur (Jahangir (1909–14), II, 20) but has since been used more freely in conjunction with the names of other artists of renown, for instance Farrukh Beg (King's College, Cambridge, Ms.Pote 153, Skelton (1957), fig.4). The most plausible interpretation of the inscription is therefore not that the picture is by the hands of two artists, but that the attribution is to Nadir al-Zaman with the supporting honorific *nadir al-'asr*.

The traditional interpretation of the subject as a hunter climbing a tree to catch squirrels is, *prima facie*, unlikely: the chances of a hunter being able to scale the trunk of such a tree, and if successful to catch a squirrel bare-handed, seem slim. A further examination of the composition and subject matter of the picture is therefore required. It is of unusually large size, which almost excludes the possibility of any intended inclusion in a contemporary manuscript. In view of this, and the fact that such extensive care has clearly been expended on the painting, the subject probably carried a significance beyond the face value of its subject. Consideration of the picture's components reveals foreign origins. The *chenar* tree was to be found in India at the time, and its portrayal was not uncommon in the painting of sixteenth-century Persia and Mughal India. But squirrels are a more unusual subject. They are not normally hunted in India, for either food or captivity. In tracing the species it was noted that they are depicted with tufted ears, and no Indian squirrel of this brownish colour has this feature. The British Museum, Natural History, has confirmed that the species depicted is the common red squirrel (*Sciurus vulgaris*), found in Europe and North Asia, but not in either Persia or India. Nor is there any reason to suppose that it was native to India even four centuries ago. Jahangir is well known for his interest in natural history, and caged specimens of foreign squirrels would not have been out of place in his time. But it is difficult to see how this great variety of creatures in natural poses could have been so convincingly worked up from caged specimens. The hunter himself is not an Indian figure, but would be quite at home in a sixteenth-century engraving by Pieter Brueghel the Elder, or a hunting scene by Philipp Galle after J. van der Straat. The most probable explanation is that the picture was built up from European sources which have not yet been identified. The large scale of the squirrels compared with the hunter indicate that a single European print or drawing may not have been used, but that more than one picture was followed in whole or part. When the tree and figure are accepted as European derivatives it becomes clear that the dwarfed landscape in the artist's home style has been fitted around the central theme.

When these observations are taken into account, the interpretation of the picture as squirrel-hunting or even bird-nesting becomes inadequate. The famous Jahangir period allegorical pictures by Abul Hasan and Bichitr in the Chester Beatty Library, Dublin (MS 7, no.15), and the Freer Gallery, Washington (45.15), are notable for their incorporation of European elements. It was W. G. Archer who first suggested that this painting could well be an allegory in the same tradition, though less obviously presented and on a much larger scale. The message of the picture must be of a more subtle and less explicit nature, and could itself have been borrowed from Europe: here is the free and innocent world of nature contrasted with the despicable state of man, his hopeless strivings spurred on by wicked intentions.

35 The Virgin and Child with Anna the prophetess (illustrated)

Mughal, *c*1610

Johnson Album 14, no.4

Tinted drawing with gold; on an album page with a *bait* of *nasta'liiq* calligraphy mounted above and below the miniature; broad border of floral chevron design in colours and gold

151 by 125mm; page 363 by 233mm

Reverse: a blind panel within simple borders

DESCRIPTION The Virgin is seated on a verandah, the Child Christ climbing upon a cushion to reach her. Anna stands on the right and indicates her predictions with a hand-gesture made to a man with a Portuguese hat who sits on the left holding a book, with his assistant standing behind him with a gun and dead game. In the foreground a goat feeds a kid and a girl pours refreshment.

36 A prince seated on a boulder (illustrated)

Attributed to Muhammad Ali, Mughal, *c*1610–15

Johnson Album 7, no.12

Numbered 29 in Persian inventory note

Gouache with gold; on an album page with inner blue gilt-decorated border and outer gilt-sprinkled margin

111 by 71mm; page 413 by 290mm

DESCRIPTION The prince, reading from a page of writing, perhaps a letter, is dressed in a cyclamen pink *jama* and green trousers with a gold turban and *patka*. A chestnut saluki hound lies at his feet, and blossoming shrubs are on either side.

NOTE Muhammad Ali appears to have worked in close association with Farrukh Beg, both artists showing tendencies in their work which suggest a relationship with painting of the Deccan. He is known by his inscription on a female portrait in the Binney Collection (Sotheby, 11 April 1972, lot 111; Binney (1973), no.123; Beach (1978), no.49), which confirms attributions inscribed on the picture of a youth reading, Freer Gallery of Art, Washington (Etting-

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hausen (1961), pl.9), and on the portrait of a poet in a garden, Museum of Fine Arts, Boston (Marteau and Vever (1913), II, pl.XIX; Schulz (1914), pl.138; Coomaraswamy (1929), no.119, pl.LXX; Coomaraswamy (1930), no.LVI, pl.XXXV; Skelton (1957), fig.17; Barrett and Gray (1963), 125; Welch (1978), pl.20; Beach (1978), no.48). A picture of a prince on horseback, formerly in the Rothschild Collection (Skelton (1957), fig.9; Falk (1976), no.92) is also attributed to Muhammad Ali. For the present portrait the characteristic drawing of the fingers and the hands, and the design of the blossom in the background are features which, when compared with the Boston poet and the Binney portrait can be used to substantiate the attribution.

37 A ruler, probably Babur, holding court (illustrated)

Mughal, *c*1615

Johnson Album 2, no.13

Inscribed above the door behind the throne in Persian; *shah jahangiri salamat* (good health to the emperor Jahangir); Persian inventory note (not numbered)

Gouache with gold; on an album leaf with a gold-decorated blue border and a margin of formal tulip diaper

217 by 110mm; page 435 by 300mm

Reverse: a quatrain written in *nasta'liq* calligraphy with an illuminated floral background; signed: *javahir raqm-i thani*; early 18th century. This is probably Jawahir Raqm II, a court calligrapher of Aurangzeb who died in the first quarter of the 18th century (Huart (1908), 256)

DESCRIPTION Attended by several courtiers, the ruler is receiving a minister who reads from a book. He is seated on a throne on a verandah facing onto a small courtyard. In the foreground an envoy arrives bearing a dish.

NOTE From an unidentified manuscript which was dispersed, probably in the eighteenth century. The inscription above the door suggests that the painter was employed by Jahangir. This could have been a *Babur-nama* although the composition does not occur in other illustrated copies of the work. Another illustration from the same manuscript was previously in the Kaiser Friedrich-Museum, Berlin, I.4593 (Strzygowski (1933), Taf.5, Abb.15; Hickmann (1979) no.1). *See also* no.38, which uses the same composition.

38 A ruler, probably Babur, holding court

Mughal, *c*1615

Johnson Album 26, no.21

The inscriptions on the scroll and above the doorway behind the throne are pictorial and not legible

Gouache with gold; on an album leaf with plain and pink borders

173 by 120mm; page 320 by 235mm

Reverse: Arabic calligraphy in two sizes of *naskhi* script; 18th century

DESCRIPTION The ruler, seated on a throne on a verandah, is receiving a minister who reads from a scroll. Courtiers are in close attendance and others arrive on the near side of a gateway.

NOTE This is based on the same composition as no.37 which almost certainly represents Babur; there are numerous minor variations between the two pictures.

39 The Presentation in the Temple

Mughal, *c*1610–20

Johnson Album 14, no.3

Tinted drawing; on an album leaf with border of marbled paper and margin of trellis vine design in gold

195 by 109mm; page 362 by 232mm

Reverse: blind green panel

DESCRIPTION The Christ Child is brought by the Virgin Mary to the temple where an elder sits on a throne with swan-headed back. Others stand behind him and a musician plays a dulcimer in the foreground.

NOTE Although showing the features of early seventeenth-century Mughal painting, this could have been executed later in the seventeenth century, perhaps in the Deccan. Another version of this subject, based on a very similar composition is in the Chester Beatty Library, 11A, XIX (Wilkinson (1936), III, pl.83).

40 The Good Shepherd

Mughal, *c*1610–20 (with later additions)

Johnson Album 16, no.1

Inscribed on background in Persian (in same hand as nos 29 and 52): *kar-i ustad miskin* (the work of the master Miskin); Persian inventory note (not numbered)

Gouache with gold; on an album leaf with blue and grey borders

125 by 83mm; page 325 by 212mm

Reverse: three *baits* in *nasta'liq* calligraphy, written diagonally with two birds at the corners; 18th century

Reproduced: Maclagan (1932), facing p.23

DESCRIPTION Carrying a lamb upon his shoulders, the Good Shepherd with ginger beard wears a European hat and a blue robe, his feet bare, and a gold frame tied about his waist; yellow background.

NOTE There are signs of this picture having been repainted and subsequently flaking away again. The

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attribution to Miskin is written beneath this repaint and so could be accurate as applied to the original drawing beneath. The subject derives from an engraving by Raphael Sadeler (Devapriam (1972), figs 121 and 122).

41 A lady bathing, assisted by two maids

Mughal, *c*1610–20

Johnson Album 11, no.21

Inscribed in bottom left corner in Persian: *riza* (perhaps an artist attribution, *see below*); on reverse: *majlis-i raniyan* . . . (an assembly of women . . .)

Gouache with gold; the landscape above the canopy is added, presumably having been cut from another picture; on an album page with gilt-sprinkled grey and yellow borders

126 by 57mm; page 335 by 223mm

DESCRIPTION The lady stands on one leg, on a stool set beneath a pink canopy, having her foot washed.

NOTE The inscription *riza* is probably an adventurous attribution to the artist Aqa Reza who had reached Mughal India from Iran by 1589, but the style of this picture does not conform with his Persian manner of painting (*see* Beach (1978), 92–94).

42 i–iv Four drawings of ladies

Mughal, *c*1610–20

Johnson Album 22, nos 11a–d

Tinted drawings with gold

These four drawings, the work of one artist, are now mounted together on a single album leaf in the Deccani style of the late seventeenth century. The gold embellishments were added to the drawings at the time they were mounted. The album page has inner borders of marbled paper, and an outer border of foliate scrolls in red and green and gold. On the reverse is another miniature (no.485).

Page 361 by 231mm

42 i A lady of European demeanour

Johnson Album 22, no.11a

122 by 65mm

DESCRIPTION The lady is seated on a throne-like chair with a bolster for a footstool. She gives a sign of Christian blessing to a baby who holds a book as he kneels beside the chair. A cat pilfering from one of the dishes is in the foreground; garden and landscape behind.

42 ii A girl

Johnson Album 22, no.11b

122 by 65mm

DESCRIPTION The girl is seated on a chair with a bolster and a tasseled fringe, holding up a pink flower to sniff the scent.

42 iii A girl with a mirror

Johnson Album 22, no.11c

93 by 65mm

DESCRIPTION A girl holding up a thumb-ring mirror on her left hand is walking by a blossoming shrub.

42 iv A girl with a yo-yo

Johnson Album 22, no.11d

92 by 65mm

DESCRIPTION A girl playing with a yo-yo, standing facing left, dressed in pink and green.

43 A Mughal officer

Mughal, *c*1610–20

Johnson Album 60, no.13

Inscribed on left in Persian characters: *limut(?) khan shaikh* (probably a doubtful identification as Shaikh Limut Khan); Persian inventory note (not numbered)

Gouache; uncoloured paper border with inner rules in gold and ink

143 by 70mm; page 186 by 116mm

Reverse: a square seal with the date AH1188/ AD1774–75

DESCRIPTION The officer, facing half right, stands holding a black-bound volume in his left hand, a straight sword in his right hand. He is dressed in a transparent *jama* with white turban and trousers; pale green background.

44 Raja Bhao Singh of Amber (c1615–22)

Mughal, *c*1610–20

Johnson Album 24, no.11

Inscribed above in Persian: *raja bhao singh*; Persian inventory note (not numbered)

Gouache with gold; on an album leaf with borders of fawn and pale blue paper

118 by 64mm; page 328 by 224mm

Reverse: three *baits* of a *ghazal* written in *nasta'liq* calligraphy; signed by Nur Allah al-Husaini; 17th century

DESCRIPTION Bhao Singh stands looking to the right, his hands folded across his waist, dressed in a six-point *jama* over purple trousers, and a speckled blue turban; green background.

NOTE A series of small portraits was made for Akbar (*see* p.46 and no.12) but the present picture is apparently rather later; compare with those in the

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Berlin albums, of which one is dated 1608 (Kuhnel and Goetz (1924), pl.35), showing that the tradition was continued after the death of Akbar. For another portrait of Bhao Singh, *see* the Victoria and Albert Museum Jahangir durbar (Stchoukine (1929–30), 216; Stchoukine (1929), pl.XXVIII).

45 Four kanphat yogis in a landscape (illustrated)

Mughal, *c*1610–20

Johnson Album 22, no.16

Inscribed on rock in foreground in Persian: *'amal-i mas'ud, sunnah 103* (the work of Masud, year 103 – meaning AH1003/AD1594–95); on reverse: *tasvir-i kanphatha* (a picture of *kanphats*)

Tinted drawing with some gouache; on an album leaf with borders of marbled paper and gold arabesques

254 by 179mm; page 361 by 234mm

Reverse: blind panel

DESCRIPTION Two young *kanphat* yogis return to their leader who sits on a rock beside a fire. An accolyte is also seated behind a tree on the left. A stream flows from rocks, and a town is in the distance.

NOTE The inscription attributing the drawing to Masud is spurious: the date is ambiguous, and although perhaps intended for AH1003 or 1013 it is incompatible with the style of the drawing. The unreliability of the inscription is further endorsed by the presence of similar attributions in the same hand on nos 82, 145 and 218. Number 218 is clearly a later picture, with the inscription incorporated as a contemporary signature.

46 A yogi meditating beneath a tree (illustrated)

Mughal, *c*1620

Johnson Album 6, no.13

Numbered 24 in Persian inventory note

Lightly coloured drawing; on an album page with gilt-decorated blue border and outer gilt-sprinkled margin

140 by 74mm; page 413 by 290mm

DESCRIPTION The yogi leans on one arm, naked except for a pink and blue drape, and a disciple stands on the right holding a bowl.

NOTE A yogi in the same attitude, but without the disciple, is reproduced in Lowenstein (1958), no.57.

47 Khan Jahan Lodi (d1631)

Mughal, *c*1620

Johnson Album 18, no.20

Numbered 8 in Persian inventory note

Gouache with gold; on an album leaf with borders of gold arabesques and an outer margin of flowering plants in gold; reinforced at the edges with grey paper

161 by 98mm; page 377 by 243mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy by Abdallah al-Husaini; 17th century

DESCRIPTION Khan Jahan stands on grass facing right, holding a decorated gold *pan* box in both hands. He is dressed in a pink *jama* and spirally striped trousers; green background.

NOTE This portrait has been identified by comparison with two pictures in the Victoria and Albert Museum: I.S.312–1951, and I.S.9–1925 (Stchoukine (1929), pl.XXVII).

48 A nilgai (illustrated)

Mughal, *c*1625

Johnson Album 67, no.5

Numbered 19 in Persian inventory note

Gouache; the clouds are a later addition; inner border of gilt flowers, outer border sprinkled with gold on a plain ground

143 by 86mm; page 415 by 287mm

DESCRIPTION A blue bull stands facing left, its body coloured blue-grey with white at the throat, a dewlap at the neck, and stripes at the ankles, its short horns curved forward. There are gold and coloured clouds above.

49 A Turkish dignitary

Mughal, *c*1625

Johnson Album 4, no.26

Numbered 54 in Persian inventory note

Gouache with gold; the picture has been damaged and repainted, notably on the beard and costume; with floral surround painted at Lucknow, *c*1780; on an album page with gilt-decorated blue border and outer gilt-sprinkled margin

44 by 40mm; page 414 by 292mm

DESCRIPTION The dignitary facing right, is shown head and shoulders, his bulbous turban surmounted by a gilt-decorated cap, and a green shoulder-cape thrown over his purple robe; black blackground.

NOTE This likeness of a Turk was used by Bichitr to represent the Ottoman sultan in his picture of Jahangir preferring a Sufi shaikh to kings (Freer Gallery of Art, Washington, no.42.15 (Ettinghausen (1961), pl.14)).

50 i–iii Three portraits of Jahangir

Mughal, *c*1620–30

Add.Or.3854; Johnson Album 1, nos 4 and 6a

50 i Jahangir as a youth (illustrated)

Add.Or.3854 (circumstances of acquisition

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unrecorded). The picture is first mentioned as no.65 in the 1906 edition of Foster suggesting that it was acquired sometime between then and the date of the previous edition in 1902

Inscribed in Persian: *shabih-i sultan jahangir vaqt-i javani* (a likeness of the emperor Jahangir in the time of his youth)

Gouache with gold; borders of gold decoration

158 by 80mm; page 218 by 142mm

Listed: Foster (1906), no.65; Foster (1924), no.66

DESCRIPTION Jahangir, standing holding a pink rose, is dressed in diaphanous white with a mauve turban and full gold *patka*; green background.

50 ii Jahangir

Johnson Album 1, no.6a

Inscribed below: *Jehangir*; above in Persian: *tasvir-i hazrat-i jahangir* (a picture of his majesty Jahangir)

Gouache with gold; on an album page with three other portraits (nos 12ii, 12v and 147iii, outer mauve gilt-sprinkled border

38 by 30mm; page 490 by 370mm

DESCRIPTION The emperor, facing left, is seen head and shoulders at a window with his hands resting on the decorated sill. His halo is in gold on a grey background.

50 iii Jahangir

Johnson Album 1, no.4

Inscribed above in Persian: *tasvir-i jahangir padshah* (a portrait of the emperor Jahangir); below: *jahangir padshah*

Gouache with gold; on an album page with two gilt-decorated and outer mauve gilt-sprinkled borders

46 by 35mm; page 379 by 255mm

DESCRIPTION The emperor, in early middle age, faces right with head, shoulders and right hand visible. He has a halo, and wears a red turban; mauve background.

51 Two elephants fighting (illustrated)

Mughal, *c*1620–30

Johnson Album 67, no.11

Inscribed on border in Persian characters: *tasvir-i filan-i jangi, 'amal-i hunhar* (a picture of fighting elephants, the work of Hunhar) – this attribution is unreliable

Gouache with gold; gilt-decorated panels flanking miniature; inner blue border and plain outer border

128 by 165mm; page 378 by 250mm

Reverse: four lines of *thulth* and *naskhi* calligraphy by Muhammad Ziya, written in gold on blue paper, within green-tinted borders; 18th century

DESCRIPTION The elephants, each mounted by two riders, and with tusks cut to half-length have red cloths draped over the top of their heads. In the foreground is a water-carrier and three bearers of catherine-wheels; yellow background.

52 A Mughal nobleman riding a dappled horse

Mughal, *c*1620–30

Johnson Album 18, no.11

Inscribed on the background in Persian (in the same unreliable hand as nos 29 and 40): *kar-i usta[d] modi* (the work of Ustad Modi); Persian inventory note (not numbered)

Gouache with gold, the background uncoloured; on an album page with blue and pink borders; paper extensions at top and bottom

204 by 129mm; page 382 by 234mm

Reverse: three *baits* from a *ghazal* written in *nasta'liq* calligraphy by Muhammad Husain, with illuminated cornerpieces and a stencilled floral border on one side; 17th century

DESCRIPTION The nobleman is dressed in an orange *jama* and purple turban and has a falcon on the gauntlet of his right hand. The horse walks to the left, a pink plume on its bridle.

53 A prince in camp

Mughal (provincial), *c*1620–30

Johnson Album 27, no.10

Numbered 11 in Persian inventory note

Gouache with gold; on an album leaf with blue and plain borders

223 by 146mm; page 350 by 235mm

Reverse: two *baits* written diagonally in *nasta'liq* calligraphy; signed by Muhi; on blue paper with illumination; 16th century

DESCRIPTION The prince, probably Jahangir, is seated outside a tent within an enclosure, receiving a picture from an artist who kneels before him. Standing on the right is an author with a book. Two cats doze in the foreground, and a musician plays a type of zither.

54 Asavari Ragini (illustrated)

Mughal (provincial, perhaps Rajasthan), *c*1620–30

Johnson Album 50, no.2

Gouache with gold; yellow panel at top; on an album page with gilt-sprinkled blue and plain borders

143 by 102mm; page 244 by 172mm

DESCRIPTION A blue-skinned woman wearing an orange bodice and leaf skirt is seated on a rocky outcrop in a landscape, holding a cobra in one hand and a crooked staff in the other. Other cobras are in the grass at her feet.

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SHAH JAHAN (1628–57)

The reign of Shah Jahan is noted for its rich grandeur and great show of wealth. The building of the Taj Mahal, while serving its purpose as a magnificent memorial to the emperor's beloved wife Mumtaz Mahal, nevertheless seriously depleted the resources of the whole empire. But while architecture may benefit from lavish attention and expenditure, painting in its delicacy can suffer under such treatment. Under Jahangir the importance of the emperor seems to be emphasised voluntarily by the artist; for Shah Jahan his own importance became the imperative and paramount goal. It appears that the imperial wish was for much finer paintings, and it is of note that while the great masterpieces encouraged by Jahangir from his individual artists are rare, the products of Shah Jahan's studio are comparatively numerous and of diminished artistic identity.

For Jahangir the *muraqqa'* had been a collection of favoured masterpieces assembled within a volume, but under the guidance of Shah Jahan the emphasis shifted. The *muraqqa'* became the epitome of a volume fitting for an emperor; in it his importance was extolled in terms of extravagant portraits of himself and his closest officers, dressed in their finest court costumes. These were interspersed with female portraiture and subjects of a more diverse but none the less imperial nature. Very few royal Mughal albums exist intact, but the Library is fortunate in having one such volume made for Shah Jahan's eldest son and heir-apparent Dara Shikoh (no.68). According to an inscription on the second leaf it was given by the prince to his wife Nadira Banu Begam in 1641–42, not long after its assembly during the 1630s. Dara Shikoh was a devoted scholar and an accomplished calligrapher in addition to being a connoisseur of painting. As a prince he would not have had access to the most prized artists of the imperial Mughal atelier, but from the contents of his album it appears that he had, at least for a while, the services of a handful of competent painters; of these we know only Muhammad Khan by name from his signature on one of the miniatures, dated 1633–34 (no.68 f.21*v*). While the album does not contain the grandiose pictures found in Shah Jahan's own albums, it is nevertheless made up along the same lines. The traditional structure is adhered to with pairs of facing miniatures alternating with calligraphy, the borders of each page decorated with gold flowers. There is every indication that the album was a prince's attempt to reproduce one of his father's imperial artistic assemblages.

The subjects of the pictures are varied, but portraits dominate: most of these are idealised figures of youthful men and women dressed in fine costume representative of effete courtliness. Often they stand in the open air by a shrub, blossoming in its prime, and above all they are never engaged in any task more arduous than holding a fragrant bloom to the nose. Other characters represented are dervishes and holy men, again passing the time in pleasant pastoral surroundings. The dervishes far from being undernourished and needy are shown prosperous and clean, immaculately dressed in costumes of appropriate cut; they have the staged air of the beggar of a theatrical caste, and are indeed a far cry from the Akbar period dervishes drawn by Basawan (no.2). But the content for which the Dara Shikoh Album is justly renowned is the series of flower pictures, and the smaller but no less distinguished group of bird illustrations. The flower pictures, rather than being accurate first-hand natural history studies are probably adaptations of botanical illustrations found in near-contemporary European flower books, copies, or at least separate leaves of which, must have reached India. The bird pictures by contrast are more naturalistic, but unlike the accurate natural history studies of Mansur during the previous reign, the subjects appear as objects of curiosity and strangeness. A drake stands against a gold background before a lotus clump of which the leaves are all tilted towards the viewer, and a night heron towers hauntingly above a regal lily and a little pool.

Number 55 is a portrait of Dara Shikoh's horse named Dil Pasand (literally 'Heart's Love'), painted by the artist Manohar in his old age. Manohar had been a leading artist of Akbar's atelier, many of his greatest works dating from the late sixteenth and early seventeenth century. The portrait is a magnificent and careful likeness of a very fine stallion, combining feeling for the animal as a tamed beast with admiration for its qualities as a steed. In the inscription it is described as Dara Shikoh's favourite horse, indicating the animal's congenial temperament.

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Mughal pride in personal lineage and ancestry persists, as shown by no.83 where the artist Hashim has arranged the emperors from Babur to Jahangir in a formal group, presided over by the central ancestral figure of Timur. The composition has been totally balanced with the inclusion of a courtier standing on the right complemented on the left by the figure of a shaikh, probably intended as the Persian poet Sa'di. There is an all-pervading emphasis on fine and painstaking technique with the final precision of the artist's tiny signature hidden on the gold throne in the centre of the picture. Larger versions of such lineage subjects were frequently included in the emperor's albums, and it could be that this small painting was a study by Hashim upon which later renderings were based. A related emphasis on precision and idealisation is found in the practice of portraiture. In Akbar's time portraits aimed at being the most genuine and direct portrayal of the characteristics and physical likeness of courtiers and noblemen, with few, if any, concessions which might bend or cloud the truth. During the second quarter of the seventeenth century the Mughal portrait assumes a different role. The figure is depicted on a larger scale, fully attired in the most sumptuous court costume, often standing in the ideally pleasant setting of a meadow where numerous varieties of plants are in perfect bloom. The change can be partly explained by the position that the portrait was expected to maintain within the context of the *muraqqa'* as a whole. The prime purpose was no longer accuracy of character study, but the maintenance of the grandest possible standard for the album itself.

Number 57 is one of the few examples of a Mughal painting of a Christian subject which can be traced to its precise European precursor. The miniature shows the Virgin Mary with the Christ Child, the composition of the figures themselves being the same as an engraving by the Flemish artist Egidius Sadeler (1570–1629). The fact that the date of the engraving so closely precedes the date of the miniature indicates a regular supply of such prints to Mughal India. Whereas earlier contacts with Europe depended heavily on the visits of ambassadors and the activities of the Jesuit missionaries, their place was being taken by the increasing trade contacts with the West.

Like his ancestors Shah Jahan took care to leave behind an autobiography, the *Shah Jahannama*, both as a record for posterity and as an act befitting an emperor. In contrast with the brilliantly natural narrative biographies of the *Baburnama* and *Akbarnama* the emphasis is upon the grand state occasions and formalities that dominated life at Shah Jahan's court. The emperor's own copy, illustrated with magnificent large-scale paintings, is now in the collection of Her Majesty the Queen at Windsor Castle. Number 56 is a preparatory drawing used by the artist Murad for his miniature on folio 42 of the Windsor manuscript. The scene is typical of so many of the court scenes found in the volume, yet a variation in the position of the crowded courtiers indicates the imprecise relationship that the Mughal artist maintained between available sketches and the finished work. Number 80 is an example of a rather later durbar scene arranged in the same traditional manner with the throne balcony across the top of the picture and the foreground filled with attendant officers.

The emperor and his immediate court were not alone in their wish to own pictures, and the new court style spread rapidly. At times a court-trained artist might leave for employment elsewhere, while local artists wishing to sell their pictures would find it expedient to keep abreast with the innovations taking place in Delhi. Number 64 is part of a series of *ragamala* illustrations produced under such circumstances, perhaps for a Hindu official visiting Delhi. Such a visitor might well have commissioned series of pictures from an artist in the bazaar who would do his best to reproduce the style current at court. Broadly Mughal elements are put together to build up compositions of a non-Mughal and primarily Hindu nature, and the result is a loosely-knit but bright series of paintings full of innocent vigour. This style, often referred to as 'Popular Mughal', occurs in several variant forms in the seventeenth century and plays a significant part in the development of many localised centres of painting, notably in Rajasthan.

55 Dil Pasand, Dara Shikoh's horse (illustrated)

By Manohar, Mughal, *c*1630

Johnson Album 3, no.1

Inscribed in Persian: *shabih-i dil pasand, 'amal-i manohar* (a likeness of Dil Pasand [Heart's Love], the work of Manohar); beneath horse in red: *shabih-i asb-i savar-i dara shikoh* (a likeness of the riding horse of Dara Shikoh); numbered 69 in Persian inventory note

Gouache with gold; card border on three sides

260 by 361mm; page 293 by 394mm

Reverse: a circular seal with two inscriptions pasted over

Reproduced: Smith (1911), pl.CXXV; Heath (1925), pl.II

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Listed: Beach (1978), 137

DESCRIPTION Prince Dara Shikoh's favourite horse, Dil Pasand (Heart's Love), stands facing right with one foreleg lifted, his white body lightly tinged with blue, decked with a tasseled saddle-cloth and a coloured bridle, red collars at the fetlocks. The background is pale brown with coloured sky at the top.

NOTE The inscription of attribution to Manohar is in a bold hand, perhaps that of Dara Shikoh, and can be accepted as authoritative. While it seems unlikely that Manohar was actually employed in his last years by Dara Shikoh (Godard (1937), 183), it is quite reasonable that at the age of about sixty he could have painted this picture of a favourite horse for the fifteen-year-old prince. An account of Manohar and his works is given in Beach ((1978), 130–37).

56 Prince Khurram embracing his father Jahangir (illustrated)

Mughal, *c*1630

Johnson Album 4, no.2

Inscribed: *Jahangir & Shah Jehan*; in Persian: *tasvir-i jahangir shah jahan, 'amal-i rajah manohar singh* (a picture of Jahangir and Shah Jahan, the work of Raja Manohar Singh); and: *shabih-i divan-i khass-i akbarabad wa tasvir-i jahangir padshah wa shah jahan vaqt-i rakhshat-i balkh kih shah jahan ra mikardand* (a likeness of the Diwan-i Khas at Akbarabad [Agra] and portraits of the emperor Jahangir and Shah Jahan at the time of departure of [for] Balkh which he did for Shah Jahan); numbered 66 in Persian inventory note

Drawing with gouache and gold in places; on an 18th-century album leaf with gilt-decorated blue and pink borders

296 by 208mm; page 411 by 266mm

Reverse: two *baits* from a *ghazal* written by the calligrapher Fath Muhammad; 18th century

Reproduced: Coomaraswamy (1910), pl.II; Brown (1924), pl.LVIII; Coomaraswamy (1927), 292–93; Wilkinson (1948), pl.7; Welch (1976), no.18

Listed: Ashton (1950), no.732; Beach (1978), 137

DESCRIPTION The emperor Jahangir and Prince Khurram (later Shah Jahan) embrace before gathered courtiers. The emperor has left his position in the centre of the balcony to meet Prince Khurram, and a single courtier stands in the equivalent position on the right of the throne. Jahangir's courtiers are gathered in two crowds in the courtyard beneath, and an elephant is in the right foreground with the rider saluting.

NOTE Apparently this is a preparatory drawing for the illustration of Prince Khurram's return to Ajmer in 1614 which is on folio 42 of the manuscript of the *Shah Jahannama* (Annals of Shah Jahan) in the collection of Her Majesty the Queen, Windsor Castle. The Windsor miniature (reproduced W. G. Archer (1960), pl.28) is signed by the artist Murad who follows a variant composition where the two crowds of courtiers are set in line with the throne position. The present composition, with the courtiers in line with the emperor, could be interpreted as more original and perhaps nearer the historical truth. A second drawing of the subject is in the Binney Collection (Binney (1973), no.55) where the Windsor composition is adhered to.

The inscription suggesting that the scene represents Shah Jahan's departure for Balkh is confusing. Prince Khurram left for Balkh and the Qandahar campaign in 1622, but according to the *Tuzuk-i Jahangiri* he did not report to Jahangir before going (*see* Welch (1976), 49–50, where the discrepancy is discussed). The inscription of attribution to Raja Manohar Singh, if intended to refer to the artist Manohar, must be considered unreliable.

57 The Virgin and Child (illustrated)

Mughal, *c*1630

Johnson Album 14, no.2

Inscribed on reverse in Persian: *tasvir-i hazrat-i mariam u hazrat-i 'isa* (a picture of the Virgin Mary and Lord Jesus)

Gouache with gold; parts of the picture, notably the roses in the foreground and the brown background, have been overpainted at a later date; on an album leaf with a *bait* of *nasta'liq* calligraphy above and below and a border of cockscomb flower diaper

138 by 103mm; page 359 by 235mm

Reverse: a panel with tulip flowers on a blue ground

Reproduced: Stchoukine (1929), pl.XXIa; Bussagli (1969), pl.30; I.O.L. postcard: colour series no.4

DESCRIPTION The Child Jesus lies naked on cushions, the Virgin is seen half-length bending over him, holding a rose in her right hand. Roses are strewn across the foreground; dark brown background.

NOTE This picture is derived from the engraving of the same subject by Egidius Sadeler (Flemish artist and engraver, 1570–1629), lettered *F. Parmensis Inventor, EG. S. sculp* (British Museum, 311540(1713) 51–3–8–1027). Paintings with a similar composition are in the Vatican and Munich (Staatsgemäldesammlungen Inv. Nr.5289). This latter by Mazzola-Bedoli includes the figure of St Bruno in the background. A closely related Indian drawing is in the Bodleian Library, Oxford (Ms Douce Or.B1.f.1).

58 A prince resting in the hunting field

Mughal, *c*1630

Johnson Album 27, no.11

Persian inventory note (not numbered)

Tinted drawing with gold; on an album leaf with blue and plain borders

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

221 by 128mm; page 336 by 230mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy on a marbled ground to which birds have been added; stencilled border on either side; 17th century

DESCRIPTION The prince is seated on a boulder beneath a tree with a hawk on his wrist. Huntsmen bring dead game to him and one of them washes his hands in a stream. A cheetah in the foreground is tended with a fly-whisk.

59 The Good Shepherd

Mughal, *c*1630

Johnson Album 6, no.8

Numbered 12 in Persian inventory note

Lightly coloured drawing with use of gold; spandrels of illumination in colours and gold at top; on an album page with gilt-decorated blue border and outer gilt-sprinkled margin

134 by 63mm; page 414 by 295mm

DESCRIPTION The shepherd stands with his saluki on a hillside, carrying a fat-tailed sheep in his arms. He is dressed in pink, his belly protruding over his belt from which hangs a purse.

NOTE A common subject in Mughal painting. A later version is no.447 and a third was in the Robert Dent Collection, published in Maggs Bulletin no.21, March 1973, no.201. The origin of this rather melancholy little figure with his sheep is obscure, but Europeans in the past have accepted the subject as that of the Good Shepherd.

60 Asaf Khan

Mughal, *c*1630

Add.Or.3166; presented by Mildred and W. G. Archer, 15 May 1961

Drawing with a little colour and gold; grey border with red and green rules, mauve gilt-sprinkled outer border

140 by 100mm; page 225 by 162mm

DESCRIPTION Asaf Khan stands facing left, three-quarter length, leaning with both hands on a staff.

NOTE This drawing was formerly in the collection of P. C. Manuk and Miss G. M. Coles of Patna, Bihar, and formed part of the residuary collection sold April 1949. The portrait was mounted by Mahabir Prasad, son of Ishwari Prasad (*see* M. Archer (1972), no.91) who was employed by P. C. Manuk as his *daftari*. Asaf Khan (1569–1641) who became *vazir* to Jahangir was the son of Itimad ud-Daula, and brother of Jahangir's wife, Nur Jahan. His daughter, Arjumand Banu Begam, married Shah Jahan. He died and was buried at Lahore.

61 A prince offering a dish to Shah Jahan (illustrated)

Mughal, *c*1630

Johnson Album 64, no.13

Inscribed above in Persian: *Muhammad Sadiq Khusrau* – perhaps intended as an identification of the prince

Gouache; three borders of gilt floral decoration

183 by 125mm; page 324 by 230mm

Reverse: *naskhi* calligraphy within three borders of floral decoration in white and colours; 18th century

DESCRIPTION A boy-prince offers a dish and saucer to Shah Jahan who sits on a terrace against a white bolster. The boy kneels before him on the right, holding up the dish in one hand, his other hand resting on a glass bottle. A fountain is in the foreground, hazy sun above.

62 A Christian knight fighting with a Saracen foot-soldier (illustrated)

Mughal, *c*1630

Johnson Album 14, no.8a

Inscribed on reverse in Persian: *shah jalal al-din akbar* – possibly an identification of a facing picture in an earlier album

Gouache with gold; mounted (with no.30) on an album page with gold-decorated orange border and a margin of florets in colours and gold

109 by 134mm; page 362 by 232mm

DESCRIPTION The knight with a crucifix on his breast-plate, rides a white stallion. The Saracen dressed in yellow uses an enormous black shield. The horizon is hilly and the sky cloud-streaked.

NOTE A picture of two Saracens fighting with large shields is on the border of folio 20a of the Jahangir Album in Berlin (Kuhnel and Goetz (1924), pls 18 and 22).

63 A cheetah on a cart (illustrated)

Mughal, *c*1630

Johnson Album 67, no.7

Numbered 13 in Persian inventory note (written twice); inscribed beneath: *'amal-i ram* (?) *das* (the work of Ram Das)

Lightly coloured drawing; on both sides are gilt floral inner borders with plain outer borders

71 by 127mm; page 415 by 288mm

Reverse: a quatrain of *nasta'liq* calligraphy by Muhammad Sharif; 17th century

DESCRIPTION A hunting cheetah is blindfolded on an open cart drawn by two bucks. The driver, dressed in pale green, turns to look at the animal. A keeper running behind on the left carries a small fly-whisk.

NOTE *See* no.30 which is an earlier version of the same composition.

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64 i–xxv Twenty-five paintings from a *ragamala* series

Provincial Mughal (Delhi area), *c*1630

Johnson Album 43, nos 1–25

Arranged according to the Painter's system with variations (*see* Appendix, p.320)

Inscribed in Persian characters on the middle borders with the identification of each subject, and a number in Persian numerals; on reverse, the title in *nagari* characters, and a description of the subject written in Hindi in *nagari* and Persian characters

Gouache; borders with inner black rules, a middle uncoloured margin and the outer surround coloured orange-red

175 by 125mm; with borders 205 by 150mm

Discussed: Ebeling (1973), 168–69, no.17; Waldschmidt (1975), 545, no.50

NOTE The series was apparently acquired for Johnson by Ibrahim Ali Khan, the town magistrate of Benares. An incomplete inscription at the top of the contents page of the album (now mounted with no.64xxiv) reads . . . *at Benares by Ibrahim Ali Khan for Mr. R. Johnson*. On another fly-leaf of the previous binding (now mounted with no.64xxv) is a seal of Ibrahim Ali Khan with the date AH1174/AD1760–61. A second seal on the same page naming Qasim Ali is dated AH1170/AD1756–57.

The style of the pictures is that often referred to as 'Popular Mughal' (Chandra (1960)), and they compare quite closely with two pictures in the Khajanchi Collection (Khandalavala (1960), figs 26 and 28). While these pictures may possibly have been painted by Mughal-trained artists who had moved to Rajasthan, there is no particular evidence that they were done there. Pictures of the Popular Mughal type from Rajasthan show some local influence by this date, and this is not apparent in this series. It therefore seems more plausible that they originate from the vicinity of Delhi or Agra where they could have been produced at bazaar level for Hindu clients.

The contents page lists thirty pictures, suggesting that at the time of acquisition by Johnson this was the number present, but the order of this listing does not correspond either to the present order or to the old numbers which are written on the top left corners of the borders. These old numbers run above thirty, suggesting that the original total of the series was thirty-six.

Short descriptions of the subjects are written on the reverse of each picture in *nagari* and Persian characters. These descriptions take the form of couplets, and they include in the case of the *ragas* a list of the *raginis* belonging to that *raga*. From this information it is possible to draw up a table of classification of the series (Ebeling (1973), 169), but allowing for some variation in the naming of the subjects this classification does not vary significantly from the 'Painter's' tradition apart from the replacement of *Megha Raga* by *Pancham Raga*.

64 i **Bhairava Raga** A lover is seated in a pavilion with his lady, holding up a cup of wine, a girl attendant waves a *chauri*. (illustrated)

Johnson Album 43, no.1

Original number: *1*

Inscriptions on reverse list the *raginis* of *Bhairava Raga* as: *Malasri, Maru, Lalita, Patamanjari* and *Bhairavi*

64 ii **Bhairavi Ragini** A lady kneels at a lingam shrine playing cymbals; her attendant stands on the left with a dish of white flowers to decorate the lingam. (illustrated)

Johnson Album 43, no.2

Original number: *3*

64 iii **Patamanjari Ragini** A lady is seated in a pavilion listening to the consolatory pleas of her confidante who kneels before her. (illustrated)

Johnson Album 43, no.3

Original number: *5*

Entitled *Patamanjani* in the inscriptions

64 iv **Lalita Ragini** The lady lies on a bed, looking back at her lover who stands at the foot of the bed. The sky is moonlit. (illustrated)

Johnson Album 43, no.4

Original number: *6*

Reproduced: Stchoukine (1929), pl.LXXIVb; Bussagli (1969), pl.69

64 v **Malkos Raga** The couple is seated on a green mat in a courtyard beside a verandah; the man offers the lady a cup of wine. (illustrated)

Johnson Album 43, no.5

Original number: *7*

Inscriptions on reverse list the *raginis* of *Malkos Raga* as: *Gauri, Khambhavati, Ramakali, Kalyana* and *Gunakari*

64 vi **Khambhavati Ragini** A lady kneels before Brahma who sits on a blue mat beneath a canopy, a fire burning beside him. (illustrated)

Johnson Album 43, no.6

Original number: *9*

64 vii **Malasri Ragini** A lady kneels beside a lotus pool outside a bed-chamber, plucking the petals from a lotus flower. (illustrated)

Johnson Album 43, no.7

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Original number: *4*

Reproduced: *Rupam*, no.20, January 1927, 33; Gangoly (1935), II, pl.LIV, fig.D (incorrectly identified as Johnson Album 37, no.12)

64 viii **Ramakali Ragini** The lover kneels before his lady who turns her head away from his pleas. A confidante stands on the left reasoning with the lady. (illustrated)

Johnson Album 43, no.8

Original number missing

64 ix **Vilavali Ragini** A lady is seated in a pavilion adjusting her earring before a mirror held for her by a maid. (illustrated)

Johnson Album 43, no.9

Original number: *14*

64 x **Todi Ragini** A lady stands in a landscape holding a flower-wand, attracting deer which run towards her. (illustrated)

Johnson Album 43, no.10

Original number missing

Reproduced: Stchoukine (1929), pl.LXXIVa; Bussagli (1969), pl.68

64 xi **Desakhya Ragini** Two male wrestlers are engaged in combat, one of darker complexion than the others. A drummer is on the left. (illustrated)

Johnson Album 43, no.11

Original number: *16*

64 xii **Devgandhar Ragini** A wasted male ascetic is seated on a tiger-skin in a landscape with a lotus pool in the foreground, a pair of deer seated by him. (illustrated)

Johnson Album 43, no.12

Original number: *17*

NOTE The iconography appears to have become confused with that of Majnun in the wilderness with his animals.

64 xiii **Madhumadhavi Ragini** A lady extends her hand towards a peacock perched on the wall as she crosses a courtyard towards a bed-chamber. Clouds are gathering in the sky. (illustrated)

Johnson Album 43, no.13

Original number: *18*

64 xiv **Dipaka Raga** A couple is seated in a pavilion drinking wine, the lady apparently staying the hand of the man who holds the wine-cup. (illustrated)

Johnson Album 43, no.14

Original number: *19*

Inscriptions on reverse list the *raginis* of *Dipaka Raga* as: *Dhanasri, Kanara, Desi, Vasanta* and *Varati*

64 xv **Dhanasri Ragini** A lady is seated under a canopy on a green hillside writing a letter to her lover. An attendant stands and encourages her. (illustrated)

Johnson Album 43, no.15

Original number: *20*

64 xvi **Vasanta Ragini** The figure of Vasanta dances on a green slope with two trees growing above him, holding a brass pot and a flower-spray. Two women musicians on either side play *ghana* and a drum. (illustrated)

Johnson Album 43, no.16

Original number: *21*

64 xvii **Kanada Ragini** A princely warrior rides upon an elephant caparisoned with bells, while a *sais* runs ahead holding a banner. (illustrated)

Johnson Album 43, no.17

Original number: *22*

Entitled *Kanara* in the inscriptions

Reproduced: Ebeling (1973), 169, fig.41

64 xviii **Sri Raga** A prince is seated on a *chauki* listening to the ascetic musician Narada who sits before him playing on a *vina*. An attendant on the right waves a cloth. (illustrated)

Johnson Album 43, no.18

Original number: *31*

Inscriptions on reverse list the *raginis* of *Sri Raga* as: *Meghamalara, Kamoda, Asavari, Sudhamalara* and *Kedara*

64 xix **Pancham Raga** A prince is seated on a verandah holding *pan* in one hand and handing a string of pearls to one of two courtiers who kneel on a mat on the left. (illustrated)

Johnson Album 43, no.19

Original number missing

Inscriptions on reverse list the *raginis* of *Pancham Raga* as: *Syama-Gujari* (Gujari), *Kokila* (Kakubha), *Bangala, Vibhasa* and *Saranga* (Gormalar)

NOTE In most versions of *Pancham Raga* a prince is shown making payment to musicians, but here the musicians are replaced by courtiers.

64 xx **Asavari Ragini** A girl sits on a bed of leaves on a boulder, wearing an orange loin-cloth and red bodice, attracting snakes one of which she holds. A rocky horizon towers above her. (illustrated)

Johnson Album 43, no.20

Original number: *35*

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64 xxi **Bangali Ragini** A male ascetic is seated on a tiger-skin outside a hermitage, holding up his hands as if in prayer. A ewer and book are on the ground by him. (illustrated)

Johnson Album 43, no.21

Original number: *29*

64 xxii **Kedara Ragini** A long-haired ascetic is seated on a tiger-skin beneath a tree listening to Narada playing the *vina*; an antelope rests near them. (illustrated)

Johnson Album 43, no.22

Original number missing

64 xxiii **Kamoda Ragini** An ascetic is seated on a tiger-skin by a lotus pool with fishes, holding a red flower in his right hand; a buck and doe rest by him. (illustrated)

Johnson Album 43, no.23

Original number missing

Reproduced: Ebeling (1973), 169, fig.40

64 xxiv **Vibhasa Ragini** A couple is seated in a pavilion, the man offering a cup to his lady. (illustrated)

Johnson Album 43, no.24

Original number: *28*

64 xxv **Setmalar Ragini** An ascetic is seated on a tiger-skin in a landscape, holding a rosary and attracting peacocks around him. (illustrated)

Johnson Album 43, no.25

Original number: *33*

Entitled *Sudhamalara* in the inscriptions

65 Mahabat Khan (illustrated)

Mughal, *c*1630–35

Johnson Album 2, no.10

Inscribed beneath in Persian: *Mahabat Khan*; numbered 9 in Persian inventory note; on reverse: *qaimat-i tasvir-i mahabat khan 30* (the price of this portrait of Mahabat Khan is 30)

Drawing with gold; on an album leaf with three borders of gold floral decoration on blue, plain and duck-egg blue grounds

142 by 86mm; page 456 by 306mm

A square seal on the reverse has been erased

DESCRIPTION Mahabat Khan, facing left, stands with flowers growing at his feet, holding a slender staff in his left hand and a ruby upon a small dish in his right, wearing striped trousers and a short-sleeved jacket with fur at the collar and epaulets.

NOTE The style of this drawing, especially the flowers, is close to some of the work in the Dara Shikoh Album (no.68), supporting a date of *c*1630–35. Mahabat Khan held office under Akbar and Jahangir. In 1626 he held Jahangir state prisoner under the accusation that the emperor was taking Nur Jahan's advice in preference to that of Mahabat Khan. He died in the Deccan in 1634.

66 A wild cat (illustrated)

Mughal, *c*1630–40

Johnson Album 53, no.5

Drawing with gouache; on an album page with gilt-sprinkled borders of tinted paper

135 by 77mm; page 328 by 225mm

Reproduced: Smith (1911), pl.CXXVI

DESCRIPTION The animal is seated before a small tree with one paw raised as a flock of birds flies above.

67 Nawab Baqir Khan (illustrated)

By Bulchand, Mughal, *c*1630–40

Johnson Album 25, no.9

Inscribed at bottom in Persian: *shabih-i baqir khan marhum 'amul-i bulchand* (a likeness of the late Baqir Khan, the work of Bulchand); inserted in this inscription in a smaller hand is the title *Nawab*, and *pidar-i fakhir khan* (the father of Fakir Khan); numbered 55 in Persian inventory note; on reverse: *kar-i ustad* (the work of the master); another inscription erased; numbered *34* in left margin

Gouache with gold; on an album leaf with a border of pink-tinted paper lightly decorated with gold; perhaps from the same series of portraits as no.70

233 by 130mm; page 322 by 208mm

Reverse: three *baits* of an Arabic *qasidah* written in *nasta'liq* calligraphy with illumination; late 16th or early 17th century

Reproduced: Arnold (1921), pl.11, fig. 8; Arnold and Grohmann (1929), pl.88; I.O.L. postcard: monochrome series no.20

DESCRIPTION Nawab Baqir Khan, facing right, carries a straight sword and black shield. He is richly dressed in a cyclamen *jama* and gold trousers with a green turban; plain background.

NOTE Baqir Khan, descended from Yar Ahmad of Isfahan, held high offices under Jahangir and Shah Jahan. He died as Governor of Allahabad in 1637. The artist Bulchand is not recorded elsewhere, and although the inscription is authoritative, it could be a mis-spelling of either Balchand or Mulchand, both more common names. Another portrait of Baqir Khan, based on this or a common original was in the Rothschild Collection (Stchoukine (1929–30), no.X; Falk (1976), no.124).

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68 The Dara Shikoh Album

Mughal, assembled *c*1633–42

Add.Or.3129; purchased at auction, 19 June 1908

This album, or *muraqqa'*, is known as the Dara Shikoh Album from the inscription in the prince's hand on f.2 dated AH1051/AD1641–42. The seventy-two folios with Persian calligraphy, illumination, and sixty-eight miniature paintings, represent the album in its original entirety except for five leaves which are missing according to a seventeenth-century foliation. The miniatures face one another in pairs, alternating with facing pages of calligraphy in the normal manner of the Mughal *muraqqa'*. Each page except the guard pages at beginning and end has an inner border of gold floral arabesques on a coloured background within an outer margin of gold flowers on an uncoloured ground.

The binding, now restored, has contemporary covers of black morocco with a central rectangular panel of red morocco stamped in gold with a design of strapwork and flowers. The red morocco doublures show a central medallion and cornerpieces of gold filigree on a blue ground. (illustrated)

The pages are restored at the edges to an overall measurement of 325 by 235mm (previously about 320 by 220mm).

A description of the album, made by A. J. Arberry, is preserved in typescript as MSS.Eur.D.542. In the following list of individual folios the descriptions of calligraphy are taken from Arberry's catalogue.

INSCRIPTIONS AND PROVENANCE The album was assembled, probably at Delhi, not earlier than *c*1633 nor later than *c*1642. The date of AH1043/AD1633–34 is inscribed on the miniature on f.21*v*. The date AH1051/AD1641–42 appears in the Persian inscription on f.2 which records Dara Shikoh's gift of the album to his wife in the following terms: 'This precious volume was given to his dearest intimate friend Nadira Banu Begam by Muhammad Dara Shikoh son of Shah Jahan Padshah Ghazi. 1051' (*in muraqqa'-i nafis ba-anis-i khass u hamdam u hamraz ba-ikhtisas nadirah banu baigam dadah* [*shud az*] *muhammad dara shikoh ibn shah jahan padshah-i ghazi, sannah 1051*). This inscription is written in *nasta'liq* in the hand of Dara Shikoh. Another example of his handwriting is in the India Office Library MS. Delhi Persian 1263, f.1. Subsequently an attempt was made to obliterate the inscription with gold which has since worn away where it has failed to adhere to the ink, allowing the inscription to re-appear. This was probably done early in the reign of Aurangzeb at the time of the inscription on f.1 (*see below*), when Dara Shikoh had been deposed and killed in the struggle for the Mughal throne.

The volume was subsequently handed over to Pariwash, librarian to the 'Nawab Aliyyah', on 21 Rajab, year 3 (inscription on f.1). This probably refers to the third regnal year of Aurangzeb in which case the equivalent date is 22 March 1661. The title 'Nawab Aliyyah' was given to Mumtaz Mahal, wife of Shah Jahan, who died in 1631. The fact that the album contains a picture dated 1633–34 (f.21*v*) makes the application of the inscription to her impossible. The same title was, however, borne by other ladies of the court and could therefore apply to a princess of the Aurangzeb period. At the end of the inscription the value of the album is given as Rs. 1,000.

A second inscription on f.1 states that the volume was made over to Muhammad Muzaffar on 2 Ramadan, regnal year 15 (applied to Aurangzeb this is 22 December 1672). The inscription is accompanied by the seal of Sayyid Ali al-Husaini, Murid-i Padshah Alamgir, dated AH1069/AD1658–59, a seal which also appears on f.78*v*. Included in this inscription is a collation of the album as it then stood; it was presumably at this date that the leaves of the album were foliated with Persian numerals.

The whereabouts of the album in the eighteenth century is not known, but an album in the collection of Her Majesty the Queen, Windsor Castle (A.13), should be mentioned in this connection. The Windsor Album has a late eighteenth-century Indian lacquer binding and contains miniatures of both seventeenth- and eighteenth-century dates, of which a number are almost direct copies of pictures in the Dara Shikoh Album (*see below* ff.8, 38 and 72). It also contains flower and bird paintings, some of them of similar mood to the Dara Shikoh examples, and on f.67*v* is a bird painting that can be firmly attributed to Muhammad Khan, the only identified artist of the Dara Shikoh Album. Although the relationship between the two albums is hard to define, it could be that Dara's album was available to or in the possession of the eighteenth-century assemblers of the Windsor Album.

In 1823 the volume belonged to Lieut. Charles Forn of the 6th regiment at Vellore (a letter post-marked 7 June 1823 is inserted at the beginning of the album), and later to Christopher Abbott Jr, whose bookplate is at the end of the album. It was purchased for the India Office Library at an auction held by Hodgson of Chancery Lane on 19 June 1908.

THE PATRON From the inscription on f.2 it is clear that in 1641–42 the album was in the possession of Dara Shikoh, the eldest son of Shah Jahan and heir-apparent to the Mughal throne. Dara Shikoh was born in 1615, the first son of Shah Jahan's favourite Mumtaz Mahal. From an early age the prince took an interest in writing and calligraphy, and like his father was an accomplished calligrapher in his own right. It was Shah Jahan's wish that Dara should be his successor, and to this end he was singled out as the emperor's favourite, to the ever-increasing jealousy of the three younger princes Shuja, Aurangzeb and Murad Bakhsh. In 1633 Dara Shikoh was married to his cousin Nadira, the daughter of Sultan Parviz, and the excessively lavish wedding celebrations continued for many days. Nadira Banu Begam bore Dara Shikoh two sons, Sulaiman Shikoh and Sipahr Shikoh. As the emperor grew

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older Dara Shikoh had been allowed to exercise more and more imperial privileges and duties, and by the time of Shah Jahan's deposition in 1658 the younger brothers were consumed with enmity towards the crown prince. When in 1659 Dara Shikoh fell into the hands of Aurangzeb, the new emperor ordered his execution, his two sons being allowed to perish soon after in prison. Nadira Banu Begam herself died in 1659, worn out by fatigue and anxiety in the deserts of Sind; she was buried at Lahore near the tomb of her husband's spiritual preceptor, Miyan Mir.

This album was almost certainly assembled for female ownership and the probability is that Dara Shikoh always intended it as a gift for his beloved wife. The only dated picture in the album (f.21*v*) was painted in the year of his marriage AH1043/AD1633–34. The entire contents are of a serene and feminine nature: flowers, birds and portraits of unoccupied youths predominate. Of the many courtiers portrayed few even carry a sword, and several hold posies or flowers. There are no depictions of pursuits: no political or historical scenes, no hunting, no court scenes where matters of state are discussed, no amorous encounters, no elephants or animals, not a single person even on horseback.

Most of the calligraphy is contemporary with Dara Shikoh, and if the album was indeed prepared by him it would seem natural that some of his own calligraphy would be included. (One such *muraqqa'* page with his writing on it is in the Victoria and Albert Museum, I.S.37–1972 (Pinder-Wilson (1976), no.140), the prince's signature however being erased. For another page, *see* Sotheby, 17 July 1978, lot 9.) As with the inscription on f.2 it would seem plausible that any traces of Dara Shikoh would have been removed from the album during his extreme unpopularity early in Aurangzeb's reign, and on this assumption it is possible that some of the calligraphy is his. Certain pages bear corners of floral decoration which could well mask or replace his signature. Furthermore, five whole leaves are missing from the album, and it could be that these bore identifiable examples of his handwriting, or even portraits of him.

The main evidence for Dara Shikoh's association with the album remains in the inscription on f.2 and it is fortunate that at the time of its obliteration with gold the decision was not made to remove the page from the volume. If this had been done Dara Shikoh would probably never have been credited with this endearing piece of patronage and the subsequent gift to his wife.

THE MINIATURES Throughout the album only one artist has identified himself. On f.21*v* Muhammad Khan has put his signature on the side of a gold dish with the date AH1043/AD1633–34. The style of this picture is quite distinct with its firm colour range and Persian-influenced figure, and from this it has been possible to attribute five other pictures to the same artist. Muhammad Khan's pictures are characterised by their use of pastel colours, with the inclusion of Persian-style figures and wind-blown white clouds of Chinese origin. His little clumps of flowers betray some European inspiration and are often accompanied by coloured stones or boulders.

A second coherent group has been attributed to an unidentified artist here designated 'A'. This painter must have worked in close collaboration with Muhammad Khan from whom he borrowed the motif of little wind-blown Chinese clouds, treated, however, in a more ragged fashion. His five pictures are all flower pieces, three of these being arrangements of a peculiarly exotic nature (ff.49*v*, 51*v* and 68). All the flower pieces in the album appear to have been adapted from European sources. By 1630 numerous herbals and flower books had been printed in Europe, and many could have reached India in European hands. The plants of the type used by Artist A on ff.53*v* and 67*v* clearly derive from a herbal of which many had been printed from the sixteenth century onwards under titles such as *Hortus Sanitatus*. On the other hand Muhammad Khan's flower picture on f.65*v* derives from a more artistic publication, perhaps the *Hortus Floridus* by Crispin van de Passe published in 1611 and 1615. The European derivation is further endorsed by the distinctive placing of butterflies in the manner of Dutch flower pieces.

Fourteen pictures have been attributed to a second unidentified hand referred to as Artist 'B'. This painter has a slightly softer palette than Muhammad Khan or Artist A. Many of his pictures show princely youths standing in landscapes or visiting holy men, their features approximating to a single facial type perhaps representing the artist's ideal of youthful or princely beauty (ff.17*v*, 18, 19*v*, 33*v*, 35*v* and 36). It is possible that Artist B was here partly influenced by the features of Dara Shikoh himself: a picture by Chitarman in an album in the Gulistan Library showing Dara Shikoh presenting a hawk to his father bears a striking resemblance (Godard (1937), fig.74). The Gulistan Album contains other pictures of a parallel nature, and it seems that the Dara Shikoh volume was intended to echo the contents of an emperor's album (*cf* Godard (1937) fig.71 with ff.18 and 33*v*, fig.73 with f.43*v*, figs 77 and 78 with ff.17*v* and 35*v*, fig.101 with f.38, fig.102 with f.13*v*, etc.). Artist B also painted flower pictures and ornithological subjects which like the flowers may well be adaptations from European sources. Throughout his work he maintains a soft and slightly sweet approach which is sometimes even detectable in the extensions made to miniatures adapted for inclusion in the album. There are many such pictures, and it seems that Artist B played a major part in such adaptations as well as painting a greater number of pictures than any of the other artists.

The work of Artists 'C' and 'D' are restricted to portraiture. Artist C is distinguished by a larger figure size and the persistent inclusion of rather contorted exotic flowering plants growing at the subject's feet. Artist D on the other hand chooses a smaller size of

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figure and a less generous approach to the richness of costume and accoutrements. Among the remaining pictures of the album it is not difficult to identify several pairs of miniatures attributable to a common hand. Whilst these pairs have been cross-referenced in the list of folios below, it is unnecessary to attach labels to these artists whose contribution to the album was minimal. What is of more significance is that no more than a small handful of painters were employed in making the album, painting many of the pictures themselves but also using material that came to hand from other sources. Royal albums made for the emperor involved the employment of a greater array of artists, and presumably Dara Shikoh as a prince in his teens had to satisfy himself with only a few.

68f.1 Formal landscape with trees, birds and flowers, and deer grazing; clouds at top. (illustrated)
Mughal, *c*1635–40
Guard page executed in gold, with inscriptions *(see above)*
325 by 235mm

68f.1*v* Formal landscape of trees and flowers with deer, birds and a lion; clouds at top.
Mughal, *c*1635–40
Guard page executed in gold
325 by 235mm

68f.2 Formal landscape of trees and flowers with deer, birds, lynxes, foxes and lions; clouds at top. (illustrated)
Mughal, *c*1630–40
Executed in gold, with an inscription *(see above)* which has been obliterated in gold; the gold has subsequently worn away, particularly over the black ink of the writing leaving it legible again. Where the gold has worn away at the edges, the gold landscape decoration can be seen to continue beneath.
325 by 235mm

68f.2*v* The right-hand half of a double page illuminated heading with fine floral and arabesque decoration in colours and gold
Mughal, *c*1610–30
The seven lines of *nasta'liq*, an extract from a manual of Sufism, have been set with interlinear floral illumination in a different hand from the illumination of the rest of the title page.
325 by 235mm

Folio missing between ff.2 and 3

68f.3 Quatrain written in *nasta'liq* calligraphy by Muhammad Salih for his son; background of floral arabesques on gold; lines of verse in smaller *nasta'liq* set alongside
223 by 146mm

68f.3*v* A young prince, facing left, holds a pink rose and a slender volume; dark green background. (illustrated)
Mughal, *c*1630
Gouache with gold
132 by 68mm

68f.4 A mulla standing in a field holds a book in his left hand, and wears a striped cloak with fur collar; birds and clouds above. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold
153 by 87mm

68f.4*v* A quatrain in *nasta'liq* calligraphy; background of floral and hatched decoration in gold and pink
151 by 100mm

68f.5 Ten lines of *masnavi* verse in *nasta'liq* calligraphy, six of the lines set diagonally; background of floral arabesques on gold; the lines of calligraphy are not contiguous, but have been reset
152 by 99mm

68f.5*v* A young Mughal prince is seated against a gold cushion. There is a river scene in the distance with a boat appearing from the right. (illustrated)
Mughal, *c*1630
Gouache with gold
151 by 89mm

68f.6 A princely youth stands holding a fruit and a jewelled gold cup; green background with sky at top. (illustrated)
Mughal, *c*1630
Gouache with gold
158 by 98mm

68f.6*v* Four lines from a *ghazal* written diagonally in *nasta'liq* calligraphy; background of floral arabesques on gold; signed *'Ali al-Katib*
184 by 99mm

Folio 7 is missing

68f.8 A bustard stands on grassland by water, looking to the right; birds and cloudy sky above. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache, background not entirely coloured
185 by 113mm
Reproduced: Smith (1911), pl.CXX
NOTE A later version of this is in an album in the collection of Her Majesty the Queen, Windsor Castle (A.13, f.64).

68ff.8*v*–9 *Nasta'liq* calligraphy, apparently an extract from the *Munajat* of Ansari; each page with nine lines of text on a gold background
132 by 72mm

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68f.9*v* A night heron (*Nycticorax nycticorax nicticorax*, Linn.) stands with its feet in water, facing left; a pink lily grows on the left (illustrated; *see also* colour pl.9)
Mughal, *c*1635
Gouache, background not entirely coloured
165 by 102mm
Reproduced: Brown (1925), pl.LV, fig.2

68f.10 A drake stands beside a pool, facing right. A pink water-lily (possibly *Nelumbo* Sp.) is on the right and trees are on the horizon. (illustrated)
Mughal, *c*1635
Gouache with gold; panel of sky added
163 by 101mm, including panel at top
Reproduced: Smith (1911), pl.CLVII; I.O.L. postcard: colour series no.21

68ff.10*v*–11 A *ghazal* by a poet using the *takhallus* Husaini; each page with eight lines of *nasta'liq* set on a background of floral arabesques on gold
170 by 90mm

68f.11*v* An ascetic, his hair coiled upon his head, is seated on a deer-skin in a rocky landsape, holding a religious text in his right hand. A stream issues from a lion-head gargoyle on the left, a town is in the distance. (illustrated)
Mughal, *c*1630
Tinted drawing, with contemporary extensions at edges
149 by 82mm

68f.12 An ascetic, his long hair coiled upon his head, is seated on a deer-skin on a rocky hillock beneath a tree, holding a rosary. (illustrated)
Mughal, *c*1630
Tinted drawing, with contemporary extensions at edges
150 by 83mm

68ff.12*v*–13 Eight *baits* of a *ghazal* by the poet Husaini; each page with eight lines of *nasta'liq* set on a background of floral arabesques on gold in the same style as ff.10*v*–11
171 by 91mm

68f.13*v* A girl stands with flowers at her feet, facing left, holding *pan*. (illustrated)
By the same artist as f.25*v*, Mughal, *c*1635
Gouache with gold
149 by 87mm

68f.14 A lady stands holding a jewelled gold bottle and cup, wearing a gold hat with single aigrette; green and blue background with clouds at top. (illustrated)
Mughal, *c*1635
Gouache with gold
150 by 85mm

68ff.14*v*–15 Eight *baits* of a poem by Husaini; each page with eight lines of *nasta'liq* set on a background of floral arabesques on gold in the same style as ff.10*v*–11
169 by 89mm

68f.15*v* Portrait of a prince dressed in Persian-style costume with a large white turban and purple coat, holding out a gold cup in his right hand. Clumps of flowers grow around rocks; gold clouds at top. (illustrated)
Attributed to Muhammad Khan, Mughal, *c*1630–35
Gouache with gold, background not entirely coloured; contemporary extensions at bottom and sides
166 by 99mm

68f.16 A lady stands facing right, holding a jewelled gold cup and glass bottle; green background with sky at top. (illustrated)
By the same artist as f.58, Mughal, *c*1635
Gouache with gold; extended at edges
167 by 99mm

68f.16*v* The first four *baits* of a *ghazal* written in *nasta'liq* calligraphy; background of flowers on gold
203 by 105mm

68f.17 The first four *baits* of a *ghazal* written in *nasta'liq* calligraphy; background of flowers on gold in the same style as f.16*v*; signed *Kashmiri al-Katib*
201 by 97mm

68f.17*v* A prince, facing left, stands in a landscape holding a peacock-feather *morchal*, with a pink-blossoming shrub behind him. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold; background not entirely coloured; contemporary extensions on two sides
167 by 100mm

68f.18 A young prince kneels before a mulla who holds a book on which is written the two opening *baits* of a *ghazal* by Hafiz. Books and an ink-pot are before him and a cat sleeps on the corner of the carpet; a town is in the distance. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold; background not entirely coloured
161 by 110mm
Reproduced: Smith (1911), pl.CLVI; Arberry (1938), pl.1

68ff.18*v*–19 Two pages with lines of verse from *masnavi* poems and a *ghazal* written in *nasta'liq* and mounted to form a simple geometric pattern; backgrounds of gold floral arabesques
174 by 98mm

68f.19*v* A prince stands in a landscape holding a jewelled ornament in one hand and a tray of jewels in

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the other; a town is in the left distance. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold
153 by 90mm

68f.20 A lady stands with flowers growing around her feet, holding a pearl in one hand; green background with sky at top. (illustrated)
Attributed to Artist C, Mughal, *c*1635
167 by 100mm

68f.20*v* Two *baits* of a *masnavi* poem written diagonally in *nasta'liq* calligraphy on blue paper, with floral arabesques on gold; border of panels of *nasta'liq* script from two *ghazals*; signed *'Ali* (probably Mir Ali al-Katib, *see* ff.6*v* and 21)
136 by 70mm

68f.21 Two *baits* of a *ghazal* written diagonally in *nasta'liq* calligraphy, with floral arabesques on gold; border of panels of *nasta'liq* script; signed *Mir 'Ali al-Katib*
127 by 57mm

68f.21*v* A prince dressed in Persian-style costume with a green turban and ochre-yellow coat, kneels pouring wine from a jewelled bottle into a cup. A gold dish of pomegranates and a blue-and-white vase of flowers are at his side.
(illustrated; *see also* colour pl.7)
By Muhammad Khan, Mughal, dated AH1043/AD 1633–34
Inscribed on gold dish in Persian: *'amal-i muhammad khan musavvir 1043 sannah* (the work of the painter Muhammad Khan, year 1043)
Gouache with gold; background not entirely coloured
174 by 103mm

68f.22 A prince is seated on a white carpet against a blue-green bolster, wearing a fur-lined gold coat and green headdress with feather aigrettes, and holding a black aigrette in his left hand. An attendant stands on the left; flowers and water are in the foreground (illustrated)
Attributed to Muhammad Khan, Mughal, *c*1630–35
Gouache with gold; background not entirely coloured
178 by 105mm
Reproduced: I.O.L. postcard: monochrome series no.24

68f.22*v* A page of 15 lines from a biography of Muhammad in *nasta'liq* calligraphy with interlinear gold
By Abd al-Rahim Rushan Qalam
193 by 95mm

68f.23 A page of 11 lines from a work on the principles of rulership in *nasta'liq* calligraphy with interlinear gold; in the same style as f.22*v*; signed *'Abd al-Rahim Rushan Qalam*
172 by 93mm

68f.23*v* Two butterflies alight on a pink-flowered plant (stylised cranesbill) growing in grassland. (illustrated)
Attributed to Muhammad Khan, Mughal, *c*1630–35
Gouache; background not entirely coloured
165 by 92mm

68f.24 A stem of a flowering plant with dentate leaves and a white globular composite bloom of five-petalled florets (possibly *Viburnum* Sp). (illustrated)
Mughal, *c*1635
Gouache; background not coloured
153 by 80mm

68f.24*v* Four lines of Qur'anic verse written diagonally in *nasta'liq* calligraphy, with cloud-motifs and panels of illumination; inner border of panels of *nasta'liq* calligraphy from a *ghazal*; signed *'Ali al-Katib*
112 by 45mm

68f.25 Four lines of verse from a *ghazal* written diagonally in *nasta'liq* calligraphy; dated AH1014/AD1605–1606
140 by 75mm

68f.25*v* Portrait of a young lady standing in a flowery field, facing left, holding a book of poetry; green background. (illustrated)
By the same artist as f.13*v*, Mughal, *c*1635
Gouache with gold
170 by 97mm
Reproduced: I.O.L. postcard: monochrome series no.16

68f.26 A dervish stands between flowers, holding a book and a rosary. Pouches hang from his neck and belt and the ferrule of his staff is in the form of a small spade. (illustrated)
Attributed to Artist C, Mughal, *c*1635
Gouache with gold
170 by 97mm

68ff.26*v*–27 Two pages of *nasta'liq* calligraphy: ten *misra'* of a *ghazal* written diagonally; gold background with coloured floral arabesques; signed *'Abdallah al-Husaini* and dated AH1018/AD1609–10
Each 178 by 80mm

68f.27*v* A prince, facing left, stands between flowers, holding a pearl-set ruby in one hand and resting his other on his sword; green background. (illustrated)
Attributed to Artist C, Mughal, *c*1635
Gouache with gold
171 by 100mm

68f.28 A lady, facing right, stands in a landscape, holding a glass bottle and a gold cup upon a dish. A European church and the buildings of a chateau are in the middle distance. (illustrated)
Mughal, *c*1635

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Gouache with gold
171 by 100mm
Reproduced: I.O.L. postcard: monochrome series no.18; colour print no.24

68f.28*v* Four *misra'* from a *ghazal* written diagonally in *nasta'liq* calligraphy; background with floral arabesques in gold; border at sides with panels of *nasta'liq* calligraphy; signed *'Abd al-Rahim 'Anbarin Qalam*
165 by 82mm

68f.29 Four *misra'* from a *ghazal* in *nasta'liq* calligraphy; on blue-tinted paper; background with floral arabesques in gold; signed *Muhammad Husain Zarrin Qalam Jahangir Shahi* (Huart (1908), 248)
164 by 104mm

68f.29*v* A girl, facing left, stands holding a toy with little gold fishes strung upon a frame; green background. (illustrated)
Mughal, *c*1635
Gouache with gold; extended at sides
163 by 90mm

68f.30 A girl, facing right, stands in a landscape holding a bottle of wine and a cup; European pastoral scenes in the distance. (illustrated)
Mughal, *c*1635
Gouache with gold; originally oval, foreground and flowers added to form rectangular shape
162 by 95mm

68ff.30*v*–31 Two pages each with seven lines from a manual of good counsels written in *nasta'liq* calligraphy with interlinear gold; signed *'Abd al-Rahim 'Anbarin Qalam* (in series with ff.32*v* and 33)
Each 127 by 62mm

68f.31*v* Two pigeons are perched beside a portable dove-cote. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold; background not coloured
166 by 107mm

68f.32 Two drakes (*Anas platyrhynchos*, Linn.) are in a landscape, one dozing. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache, background not entirely coloured
165 by 106mm
Reproduced: Burns (1925); I.O.L. postcard: monochrome series no.17

68ff.32*v*–33 Two pages each with seven lines of *nasta'liq* calligraphy with interlinear gold; signed *'Abd al-Rahim 'Anbarin Qalam* (in series with ff.30*v* and 31)
Each 127 by 62mm

68f.33*v* A young prince kneels before a mulla who holds a book; an attendant stands on the right holding a *chauri*. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold, background not entirely coloured
160 by 109mm

68f.34 A young lady stands beneath a blossoming tree holding a sprig of narcissus.
(illustrated; *see also* colour pl.6)
Attributed to Artist C, Mughal, *c*1635
Gouache with gold, background not entirely coloured
166 by 99mm
Reproduced: Binyon and Arnold (1921), pl.xxxi

68ff.34*v*–35 Two pages each with four *baits* of a Turki poem by Husaini, in *nasta'liq* calligraphy; background of floral arabesques on gold; the lines are reset in the same style as ff.12*v* and 13
165 by 87mm

68f.35*v* A princely youth, facing left, stands beside a blossoming shrub, holding a gold jewel-tray.
(illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold; background not entirely coloured
171 by 99mm
Reproduced: I.O.L. postcard: monochrome series no.15

68f.36 A princely youth standing by a blossoming shrub in a landscape. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache with gold; background not entirely coloured
171 by 99mm
Reproduced: I.O.L. postcard series no.27

68ff.36*v*–37 Two pages each with four *baits* of a Turki poem by Husaini, in *nasta'liq* calligraphy; background of floral arabesques on gold; the lines are reset in the same style as ff.12*v* and 13
165 by 87mm

68f.37*v* Portrait of a youth, facing left, standing holding a pink flower and a slender blue sword; dark green background. (illustrated)
Mughal, *c*1630
150 by 86mm

68f.38 Portrait of a youth standing between flowers holding a jewelled bottle and cup; dark green background. (illustrated)
Mughal, *c*1635
149 by 89mm
Reproduced: I.O.L. postcard series no.23
NOTE A second version of this is in an album in the collection of Her Majesty the Queen, Windsor Castle

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(A.13, f.42), where it is identified as Sultan Parviz, the eldest son of Jahangir and father of Nadira Banu Begam. However, this idealised portrait does not bear sufficient resemblance to contemporary portraits of Sultan Parviz for the identification to be accepted (*cf Jahangir receiving Sultan Parviz*, from the Minto Album, Victoria and Albert Museum, I.M.9–1925, reproduced in Stchoukine (1929), pl.XXVIII, and Stchoukine (1929–30), 215). In view of the fact that the Windsor version is based on this picture, it seems that the mis-identification may be based on the association of the album with Sultan Parviz's daughter.

68f.38*v* A quatrain written diagonally in *nasta'liq* calligraphy; background with flowers on gold; border of panels of calligraphy from a *masnavi* poem; signed *Mahmud ibn Ishaq al-Shihabi* (Huart (1908), 228–29)
140 by 70mm

68f.39 Three *baits* of a *ghazal* written diagonally in *nasta'liq* calligraphy; background with flowers on gold; borders of panels of calligraphy from a *masnavi* poem; signed *Sultan Muhammad Khandan* (Huart (1908), 224)
147 by 57mm

68f.39*v* A prince reading poetry to a princess in a garden. (illustrated)
Persian, Bukhara style (with some Indian repainting), *c*1560–70
Gouache with gold
152 by 94mm

68f.40 Two ladies standing in a garden. (illustrated)
Persian, Bukhara style (with some Indian repainting), *c*1560–70
Gouache with gold
152 by 94mm

68f.40*v* Five lines of a *nasta'liq* calligraphic exercise; background of flowers on gold; signed *Muhammad Husain al-Kashmiri*
221 by 151mm

68f.41 Three *baits* of a *ghazal* in *nasta'liq* calligraphy; background of flowers on gold; border of panels of calligraphy
221 by 120mm

68f.41*v* A blue iris plant with a butterfly alighting. (illustrated)
Mughal, *c*1635
Gouache with gold; background not entirely coloured
191 by 108mm

68f.42 A narcissus plant in blossom. (illustrated)
Mughal, *c*1635
Gouache; background uncoloured
192 by 108mm
Reproduced: Stchoukine (1929), pl.XLVIb

68f.42*v* A European engraving of the Virgin and Child resting during the Flight into Egypt. (illustrated)
Late 16th or early 17th century
Border with panels of calligraphy
83 by 60mm

68f.43 Two European engravings of St Catherine of Siena, dated 1585, and St Margaret. (illustrated)
Calligraphy above and below
84 by 38mm and 83 by 51mm

68f.43*v* A youth is seated on a boulder by a stream, holding a jewelled cup. (illustrated)
By the same artist as f.44, Mughal, *c*1635
Gouache with gold; sky extended; border of panels of script
141 by 81mm

68f.44 A dervish dressed with a Persian-style hat stands by a stream holding a jewelled bottle. (illustrated)
By the same artist as f.43*v*, Mughal, *c*1635
Gouache with gold; sky extended; border of panels of script
141 by 79mm

68f.44*v* Three *baits* of a *masnavi* poem in *nasta'liq* calligraphy, with interlinear floral decoration on gold; border with panels of calligraphy
94 by 60mm

68f.45 Three *baits* of a *ghazal* in *nasta'liq* calligraphy, two written diagonally, with interlinear floral decoration on gold; border with panels of calligraphy. (illustrated)
89 by 59mm

68f.45*v* A princely youth kneels on a plinth beneath a weeping tree, holding a sprig of narcissus. (illustrated)
Attributed to Artist D, Mughal, *c*1635
Gouache with gold; sky extended; couplet of verse above
140 by 81mm

68f.46 A mulla dressed in yellow kneels on a plinth holding a volume, beneath a weeping tree. (illustrated)
Attributed to Artist D, Mughal, *c*1635
Gouache with gold; sky extended; couplet of verse above
141 by 81mm

68f.46*v* Five lines of *shikasta* calligraphy, with interlinear floral decoration on gold
217 by 133mm

68f.47 Six lines of *shikasta* calligraphy in continuation of f.46*v*, with interlinear floral decoration on gold; mounted with *nasta'liq*

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calligraphy on two sides
147 by 104mm

68f.47*v* A princely youth is seated on a plinth holding a blue iris, dressed in gold with a red turban. (illustrated)
Attributed to Artist D, Mughal, *c*1635
Gouache with gold; sky extended; couplet of verse above
138 by 80mm

68f.48 A dervish is seated on a deer-skin on a plinth, holding an open book of poetry and a rosary with an animal-skin cloak over his shoulder and a crooked staff at his side. (illustrated)
Attributed to Artist D, Mughal, *c*1635
Gouache with gold; sky extended; couplet of verse above
140 by 81mm

68f.48*v* A quatrain written diagonally in *nasta'liq* calligraphy, with interlinear floral decoration on gold; border of panels of script on one side; signed *'Ali*
150 by 67mm

68f.49 A quatrain written diagonally in *nasta'liq* calligraphy, with interlinear floral decoration on gold; corners of illumination; signed *Mir 'Ali*.
178 by 92mm

68f.49*v* Exotic flowers with insects alighting upon them; gold clouds at top.
(illustrated; *see also* colour pl.8)
Attributed to Artist A, Mughal, *c*1635
Gouache with gold; background not coloured
175 by 98mm
Reproduced: Burns (1925); I.O.L. postcard: colour series no.22

68f.50 Three exotic flowering plants with insects approaching from both sides; white clouds at top. (illustrated)
Attributed to Muhammad Khan, Mughal, *c*1630–35
Gouache; background not coloured
167 by 104mm

68f.50*v* Two baits of a *masnavi* poem written diagonally in *nasta'liq* calligraphy; gold background with floral decoration; signed *Mir'Ali*
237 by 128mm

68f.51 Four *baits* of a *ghazal* written in *nasta'liq* calligraphy; gold background with floral decoration; two lines of verse beneath; signed *Muhammad Husain*
220 by 122mm

68f.51*v* Exotic flowers; gold clouds at top. (illustrated)
Attributed to Artist A, Mughal, *c*1635
Gouache with gold, background not coloured
172 by 101mm

68f.52 A plant with composite yellow flowers; two blue butterflies above. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache; background not coloured
170 by 101mm

68f.52*v* Two *baits* of a *masnavi* poem written diagonally in *nasta'liq* calligraphy; gold background with floral decoration; border of panels of script; signed *'Abd al-Rahim 'Anbarin Qalam*
174 by 90mm

68f.53 A quatrain written diagonally in *nasta'liq* calligraphy on blue paper; gold background with floral decoration; border of panels of script; signed *Muhammad Husain al-Katib*
173 by 91mm

68f.53*v* A lily with red flowers, and a plant with composite blue flowers; gold clouds above. (illustrated)
Attributed to Artist A, Mughal, *c*1635
Gouache with gold; background not coloured
172 by 102mm

68f.54 Two flowering plants with a pair of large butterflies alighting from above. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache; background not coloured
172 by 103mm

68f.54*v* A quatrain written diagonally in *nasta'liq* calligraphy; corners of floral illumination; signed *Muhammad Husain*
165 by 83mm

Folios 55 and 56 are missing

68f.57 A quatrain written diagonally in white *nasta'liq* calligraphy on brown paper; corners of floral illumination
192 by 112mm

68f.57*v* A dervish stands holding a large volume and a serpentine staff; green background with clouds at top. (illustrated)
Attributed to Artist D, Mughal, *c*1635
Gouache
168 by 99mm

68f.58 A lady, facing right, stands with a tame mongoose on a lead; dark green background. (illustrated)
By the same artist as f.16, Mughal, *c*1635
Gouache with gold; extended at edges
172 by 102mm

68f.58*v* The opening four lines of the *Wasaya*, attributed to the Sasanian king, Ardashir, being testamentary advices for his son Shapur, with a

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headpiece of illumination in colours and gold; text written in *nasta'liq* calligraphy with interlinear decoration in gold; two lines of title in smaller script above
133 by 63mm

68f.59 Seven lines of text in continuation from the preceding page; *nasta'liq* calligraphy with interlinear decoration in gold
128 by 62mm

68f.59*v* A youthful prince, facing left and dressed in orange, stands with one hand on his hip and the other on the head of his staff; green background. (illustrated)
Mughal, *c*1630
Gouache with gold
163 by 95mm

68f.60 A mulla is teaching three pupils beneath a tree. One of the pupils washes his feet instead of reading. (illustrated)
Mughal, *c*1635
Tinted drawing
154 by 80mm
Reproduced: Smith (1911), pl.cxxix; Binyon and Arnold (1921), pl.xxiii

68f.60*v* Three *baits* of a *ghazal* written diagonally in *nasta'liq* calligraphy on blue paper; corners of floral illumination; border of panels of script on two sides; signed *Shah Mahmud* (Huart (1908), 225–26)
158 by 67mm

68f.61 A quatrain written diagonally in *nasta'liq* calligraphy; background of flowers on gold; borders of panels of script
126 by 65mm

68f.61*v* Orange lilies growing against a yellow background. (illustrated)
Mughal, *c*1635
Gouache
139 by 63mm

68f.62 A pink lily ('Crown Imperial'). (illustrated)
Mughal, *c*1635
Gouache; background not coloured
140 by 63mm

68f.62*v* The first three *baits* of a *ghazal* written diagonally in yellow *nasta'liq* calligraphy; other lines and signature in blue; interlinear arabesques; borders of panels of script; signed *Zain al-Din Mahmud* (Huart (1908), 225, 254)
140 by 51mm

68f.63 The first four *baits* of a *ghazal* written diagonally in *nasta'liq* calligraphy on blue paper; border of panels of script; signed *Shah Mahmud*
128 by 40mm

68f.63*v* A pink rose, a blue iris and a yellow daisy, growing beside water; gold clouds at top. (illustrated)
By the same artist as f.71*v*, Mughal, *c*1635
Gouache with gold; background not coloured
176 by 103mm

68f.64 Two butterflies alight on an exotic plant with pink flowers growing beside water; sky at top. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache; background not entirely coloured; extended at edges
176 by 103mm

68f.64*v* Three *baits* of a *ghazal* written in *nasta'liq* calligraphy; corners of floral illumination; signed *Muhammad Husain al-Kashmiri*
212 by 96mm

68f.65 A quatrain written in *nasta'liq* calligraphy; corners of floral illumination; border on two sides with two quatrains in smaller script; signed *Muhammad Husain al-Kashmiri*
192 by 81mm

68f.65*v* Insects alight on exotic flowers growing beside two boulders; white clouds at top. (illustrated)
Attributed to Muhammad Khan, Mughal, *c*1630–35
Gouache; background not coloured
167 by 106mm

68f.66 Narcissus and iris growing against an uncoloured background. (illustrated)
Mughal, *c*1635
Gouache
175 by 98mm

68f.66*v*–67 Two pages with eight *baits* of a Turki *ghazal* and a Turki poem by Husaini, written in *nasta'liq* calligraphy; the lines set on a background of gold decoration
170 by 89mm

68f.67*v* A pink rose, a blue iris, a pimpernel and other flowering plants; gold clouds at top. (illustrated)
Attributed to Artist A, Mughal, *c*1635
Gouache with gold; background uncoloured
169 by 101mm

68f.68 Exotic flowers growing beneath gold clouds. (illustrated)
Attributed to Artist A, Mughal, *c*1635
Gouache with gold; background not coloured
169 by 100mm

68f.68*v* A quatrain written diagonally in *nasta'liq* calligraphy; corners of floral decoration; signed *Muhammad Husain Zarrin Qalam Akbar Shahi*
168 by 80mm

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68f.69 A quatrain written diagonally in *nasta'liq* calligraphy on marbled paper; corners of floral decoration; signed *Muhammad Husain Zarrin Qalam Akbar Shahi*
168 by 81mm

68f.69*v* Portrait of a courtier, dressed in pale brown, standing facing left with his hands resting on his staff; green background. (illustrated)
Mughal, *c*1630
Gouache with gold
173 by 102mm
Reproduced: Burns (1925)

68f.70 A princely youth stands holding a sword and a pink flower; pale green background with clouds at top. (illustrated)
Attributed to Artist D, Mughal *c*1635
Gouache with gold
175 by 103mm

68f.70*v* A quatrain written diagonally in *nasta'liq* calligraphy; corners illuminated; signed *Kashmiri*
189 by 90mm

68f.71 Three *baits* of a *ghazal* written in *nasta'liq* calligraphy on marbled paper; corners of floral illumination; signed *'Abd al-Rahim 'Anbarin Qalam*
190 by 90mm

68f.71*v* A pair of pheasants in a landscape with flowers, the cock in the foreground and the hen crouching in the middle distance. (illustrated)
By the same artist as f.63*v*, Mughal, *c*1635
Gouache; background not entirely coloured
170 by 109mm

68f.72 Two partridges on grassland. One eats a winged insect and birds fly above. (illustrated)
Attributed to Artist B, Mughal, *c*1635
Gouache; background not entirely coloured
172 by 109mm
NOTE A later version of this is in an album in the collection of Her Majesty the Queen, Windsor Castle (A.13, f.92). The same two birds appear in the corner of a picture of the Jahangir period, the central subject of which is a Dodo, in the Hermitage Museum, Leningrad (Alvi (1968), pl.II).

68f.72*v* Six lines of verse written diagonally in *nasta'liq* calligraphy; background of flowers on gold; border of panels of script on two sides; inscribed (incorrectly) *Sultan 'Ali al-Mashhadi* (Huart (1908), 221–22)
197 by 81mm

68f.73 Seven lines from a manual of good counsels, and two *masnavi baits*, written in *nasta'liq* calligraphy with interlinear floral decoration on gold; border of panels of script on three sides
197 by 80mm

68f.73*v* A princely youth stands on grassland holding a spray of pink roses; green background with band of sky at top. (illustrated)
Mughal, *c*1635
Gouache with gold
144 by 96mm

68f.74 A European gentleman and lady dressed in Elizabethan costume stand facing one another in a landscape, the gentleman grasping the lady by the hand. (illustrated)
Mughal, *c*1620–30
Gouache with gold
144 by 97mm
Reproduced: Burns (1925)

68f.74*v* Three *misra'* written diagonally in *nasta'liq* calligraphy in gold on blue paper; corners of floral illumination
167 by 88mm

Folios 75 and 76 are missing

68f.77 A *ghazal* by Shahi, in five *baits* written in white *nasta'liq* calligraphy on black paper with gold arabesques and panels of illumination; border of panels of script; signed *Sultan Muhammad Nur* (Huart (1908), 224)
158 by 73mm

68f.77*v* Formal landscape of trees and flowers with deer, birds, lynxes, foxes and lions; clouds at top.
Mughal, *c*1635–40
Executed in gold; same design as f.2
325 by 235mm

68f.78 Formal landscape of trees and flowers with animals.
Mughal, *c*1635–40
Guard page, executed in gold; the design is a mirror image of f.77*v*
325 by 235mm

68f.78*v* Formal landscape of trees and flowers with birds, deer, and a lion springing upon a buffalo.
Mughal, *c*1635–40
Guard page, executed in gold
325 by 235mm

69 i–ii Two portraits of Shah Jahan

Mughal, *c*1635

Johnson Album 1, no.7; 26 no.7

69 i Shah Jahan holding a flower

Johnson Album 26, no.7

Gouache with gold; oval with purple surround; on an album leaf with blue border and plain margin

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124 by 96mm; page 377 by 246mm

Reverse: 15 lines of Arabic *naskhi* calligraphy from a manuscript; 18th century

DESCRIPTION The emperor, three-quarter length facing right, holds a composite orange flower. He is dressed in a brown *jama*, with a gold halo; green background.

NOTE This is based upon an accession portrait of Shah Jahan painted by Nadir al-Zaman (Sotheby, 26 March 1973, lot 3). Another version is in the British Museum, 1969–3–17–01 (Ashton (1950), no.753; Pinder-Wilson (1976), no.135).

69 ii Shah Jahan

Johnson Album 1, no.7

Inscribed above in Persian: *tasvir-i shah jahan* (a picture of Shah Jahan)

Gouache with gold; on an album page with outer mauve and blue gilt-sprinkled borders

41 by 36mm; page 377 by 253mm

DESCRIPTION The emperor, facing left with a blue halo, is shown head and shoulders, his right hand holding an emerald hung from his neck by a string of pearls.

70 A nineteen-year-old prince (illustrated)

By Anup Chattar, Mughal, *c*1640

Johnson Album 64, no.6

Inscribed on left in Persian characters: *tasvir-i nuzdah salagi kar-i anup chattar* (portrait of a nineteen-year-old, the work of Anup Chattar)

Gouache; three borders of gilt floral decoration, perhaps from the same series of portraits as no.67

220 by 130mm; page 324 by 230mm

Reverse: calligraphic design within three floral borders in white and colours; late 17th or 18th century

DESCRIPTION The youth is standing facing right, holding a *chauri* and a straight sword with striped scabbard. His wine-red turban has feather aigrettes, and his mid-length white *jama* is decorated with leaf-motifs; uncoloured background.

71 Prince Dara Shikoh (illustrated)

By Chitarman, Mughal, *c*1640

Johnson Album 24, no.12

Inscribed beneath in Persian: *'amal-i rai chitarman* (the work of Rai Chitarman); numbered 60 in Persian inventory note (partly repeated on a slip of paper pasted to the top of the border); on reverse: *dara shikoh, 'amal-i anup chattar* (Dara Shikoh, the work of Anup Chattar); another inscription has been erased

Gouache with gold; oval; on an album page with ruled and sprinkled borders

55 by 45mm; page 332 by 227mm

Reproduced: Binyon and Arnold (1921), pl.X

DESCRIPTION The prince, facing left, is seen head and shoulders, his *jama* decorated in monochrome with flowers, and his turban in gold and colours with a single black aigrette; green background.

NOTE The quality of this portrait points to a seventeenth-century date, but the album page and its inscriptions are eighteenth century. The presence of two attributions is curious, but the technique of the portrait is compatible with other works by Chitarman, *see* Beach (1978), no.37.

72 A prince visiting a holy man

Provincial Mughal, *c*1640

Johnson Album 64, no.41

Persian inventory note (not numbered)

Gouache; plain and tinted paper borders

223 by 130mm; page 314 by 228mm

Reverse: four lines of *nasta'liq* calligraphy with decoration and blue-tinted paper border; 17th century

DESCRIPTION The prince is kneeling on a white rug before the holy man who sits on a tiger-skin outside a shrine. Several of the prince's attendants prepare food and hold the horses.

73 A lady named Gul Safa (illustrated)

By Anup Chattar, Mughal, *c*1640

Johnson Album 13, no.9

Inscribed above in Persian: *shabih-i gul safa, ma'shug-i dara shikoh* (a likeness of Gul Safa, sweetheart of Dara Shikoh); below: *'amal-i rai anup chattar dara shikohi* (the work of Rai Anup Chattar [in the service of] Dara Shikoh); numbered 18 in Persian inventory note

Gouache with gold; on an album page with a border of tulips and irises in gold on a plain ground, plain outer margin

187 by 103mm; page 371 by 250mm

Reproduced: Stchoukine (1929), pl.XLIa; Hambly (1968), fig.15

DESCRIPTION Gul Safa, facing right, is standing in a field holding up a pink flower in her left hand, dressed in a transparent costume over gold brocade trousers. The sky is green with gold and coloured clouds at the top.

NOTE The inscriptions are written on the outer border of a backing paper which is later than the miniature and its gold-decorated borders. The indication is nevertheless that the artist Anup Chattar worked for Dara Shikoh.

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74 Khan Duran Nasrat-i Jang (d1645) (illustrated)

Mughal, *c*1640

Johnson Album 64, no.11

Inscribed on right in Persian characters: *shabih-i khan duran bahadur nasrat-i jang* (a likeness of Khan Duran Bahadur Nasrat-i Jang)

Drawing with slight colouring on face; three borders of gilt floral decoration

207 by 117mm; page 324 by 230mm

Reverse: *naskhi* calligraphy with three borders of foliate decoration in white and colours; 18th century

DESCRIPTION The nobleman, with greying beard, stands facing right, leaning with both hands on a staff. A *katar* is stuck in his belt and he is wearing a three-quarter-length *jama* and loosely tied turban.

NOTE After an original by Hashim, *see* Wilkinson (1936) III, 72. Another version is no.105viii.

75 Asaf Khan (d1641)

Mughal, *c*1640

Johnson Album 4, no.25

Inscribed at top in Persian: *shabih-i asaf jah pidar-i nur jahan begum* (a likeness of Asaf Jah, father of Nur Jahan Begum); numbered 22 in Persian inventory note

Drawing; gouache and gold added at Lucknow, *c*1780; on an album page with gold-decorated blue border and gilt-sprinkled outer margin

189 by 101mm; page 413 by 292mm

DESCRIPTION Asaf Khan, facing right, stands in a field, holding a paper in his right hand while raising his left hand. He is dressed in an orange *jama*, and holds a gold staff against his right shoulder. The sky is pale blue with streaked clouds at the top.

NOTE The inscription identifies the subject as Asaf Jah, apparently in error for Asaf Khan, the brother of Nur Jahan, and father of Mumtaz Mahal, who died in Lahore in 1641. A portrait of Asaf Khan by Bichitr is in the Minto Album, Victoria and Albert Museum (W. G. Archer (1960), pl.27; Stchoukine (1929), pl.38; Pinder-Wilson (1976), no.152).

76 Shah Shuja

Mughal, *c*1640–50

Johnson Album 18, no.6

Inscribed above in Persian: *shah shuja'* with a couplet: *kasi ra dar jahan az vai khabar nist / mara zin bish agahi digar nist* (literally: There is not news of him to anybody in the world / To me nothing is more dear than this)

Gouache with gold; oval; on an album leaf with pink and gold borders and a frame of illumination

38 by 34mm; page 380 by 250mm

Reverse: the first three *baits* of a *qasidah* written in *nasta'liq* calligraphy described in Persian as 'written to the order of Mirza Muhammad Taqi Jiv by Abd al-Rahman', with the date 34 (perhaps for AH1134/ AD1721–22)

DESCRIPTION Shah Shuja aged about twenty-five, is shown head and shoulders, facing left, wearing a green-bound turban with a black aigrette; green background.

NOTE Shah Shuja, or Sultan Shuja, was the second son of the emperor Shah Jahan. He was born in 1616, and died in 1660 after defeat by his younger brother Aurangzeb in the succession wars of 1659–60.

77 A raja

Mughal, *c*1640–60

Johnson Album 4, no.13

Inscribed on grass in Persian: *Rajah Rai Singh*; numbered 25 in Persian inventory note

Drawing; the grass and sky coloured at Lucknow, *c*1780; on an album page with inner blue border and outer gilt-sprinkled margin

178 by 96mm; page 415 by 292mm

DESCRIPTION A raja, identified as Rai Singh, is standing facing left, holding up a rose in his right hand, with his left hand resting on the hilt of his sword, and grass at his feet. The sky is streaked above.

78 A Mughal prince

Mughal, *c*1640–60

Johnson Album 24, no.3

Gouache with gold; damaged; on an album page with yellow, blue, and pink borders sprinkled with gold

174 by 79mm; page 332 by 230mm

DESCRIPTION The prince, facing left, is standing with his hands resting on his sword and dagger. He wears a gold floral *jama* with a black shield and a necklace of pearls; green background.

79 Rustam and his horse Rakhsh fighting a dragon (illustrated)

Mughal (Deccani influence), *c*1640–60

Johnson Album 66, no.11

Inscribed below: *Rustam*; on reverse in Persian: *qaimat-i tasvir-i rustam* (the price of this picture of Rustam . . .); numbered 30 in Persian inventory note

Gouache; on an album leaf with floral gilt borders

115 by 171mm; page 552 by 310mm

Reverse: A poor impression of a square seal of ownership inked over

DESCRIPTION Rakhsh is biting the monster while Rustam cuts its head with his sword from above; green background with flowers.

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NOTE Another version of this composition is in the Bodleian Library, Oxford, MS.Douce Or.a.1, fol.26 verso (Anon. (1953), pl.15; Robinson and Gray (1972), no.73).

80 Shah Jahan in durbar
(illustrated; *see also* colour pl.5)

Mughal, *c*1650

Add.Or.3853 (circumstances of acquisition unrecorded)

Inscribed on reverse in Persian: *tasvir-i shah jahan* (a picture of Shah Jahan)

Gouache with gold

305 by 220mm

Listed: Foster (1906), no.66; Foster (1924), no.71

DESCRIPTION Shah Jahan, facing left, is seated holding a ruby in his right hand; *chauri*-bearers stand on either side of him and behind, and an attendant before him holds a tray of jewels. Officers and standard-bearers stand in a group on the right, and on the left is prince Alamgir (Aurangzeb) who salutes his father. The location is probably the Diwan-i-Am at Delhi.

NOTE Other durbar scenes of this type are in the manuscript of the *Shah Jahannama* in the collection of Her Majesty the Queen, Windsor Castle. The painting is first listed in the 1906 edition of Foster suggesting that it was acquired sometime between then and 1902, the date of the preceding edition. Few miniatures seem to have been acquired by the Library between 1816 and 1902 when T. W. Arnold joined the staff (*see* Introduction, p.33.

81 A kanphat yogi

Mughal, *c*1650

Johnson Album 16, no.2

Gouache; background retouched with the same yellow as no.40; on an album leaf with stencilled chocolate border and grey paper margin

123 by 79mm; page 337 by 224mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy; signed: *'Abd al-Rahim* and dated AH999/AD1590–91; decorated with drawings of six birds

DESCRIPTION A yogi of youthful appearance with pale blue skin is seated holding a staff and a ladle, a pot before him. He is wearing a red turban and brown cloak, black earrings and a horn suspended about the neck; yellow backgound.

NOTE A picture of a yogini with a similar horn suspended from the neck is in the Victoria and Albert Museum, I.S.339–1951. For *kanphat* yogis, *see* no.25.

82 A Christian priest kneeling at his prayers
(illustrated)

Mughal, *c*1650

Johnson Album 14, no.5

Inscribed on the book in Persian: *mas'ud sannah 108* (Masud, year 10 [0]8/AD1599–1600); on reverse: *tasvir-i farang* (picture of a foreigner)

Tinted drawing with gold, on cotton; on an album leaf with border of marbled paper and margin decorated with gold arabesques; floral decoration in gouache added to the picture when mounted on the album page, probably in the mid-18th century

236 by 146mm; page 362 by 234mm

Reverse: a miniature of a woman and a holy man (no.489)

DESCRIPTION The priest, facing half left, is holding out his hands from which a rosary dangles; a book lies open before him and his head of straggly hair is uncovered. Behind is a niche with panels and two pictures of European travellers with their dogs.

NOTE This picture appears to have been copied from a European print, perhaps taken to Mughal India by Jesuits. The inscription of attribution to Masud is not reliable. Similar inscriptions in the same hand are found on nos 45, 145 and 218, the last of these being eighteenth century.

83 The emperor Timur enthroned with his descendants
(illustrated)

By Hashim, Mughal, *c*1650

Johnson Album 64, no.38

Signed on throne in Persian characters: *'amal-i hashim* (the work of Hashim); inscribed in the foreground with the emperors' names: *Jahangir, Humayun, Babur, Akbar* and with the numerals 1147 and *1413*; on border above: *Amir Timur*

Gouache; three borders of gilt floral decoration

174 by 116mm; page 325 by 228mm

Reverse: *sura* 67 of the *Qur'an* written in 21 lines of *naskhi* calligraphy; signed by Muhammad Ali al-Jilani and dated AH1008/AD1677; enclosed on three sides by illumination in colours and gold

Reproduced: Pinder-Wilson (1976), no.138

Discussed: Barrett and Gray (1963), 109, where it is suggested that this could have been painted for Shah Jahan's accession

DESCRIPTION Timur's throne with its small canopy above is placed on a medallion carpet on a terrace, the Mughal emperors Humayun and Jahangir kneeling on the right, Babur and Akbar on the left. The poet Sa'di dressed in white is also standing on the left, and an attendant holds a state sword to the right. There is water and low hills behind, and a step and grass in the foreground.

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NOTE Group portraits of Mughal ancestors arranged in this formal manner were popular during Shah Jahan's reign. Two similar pictures, by Bishandas and Balchand, are in a Mughal album in the Gulistan Palace Collection, Tehran (Godard (1937), figs 63 and 64). A later more elaborate version also excluding Shah Jahan, and with Timur as the central figure was painted by Hashim in AH1064/AD1653–54 (Martin (1912), II, pl.214; Martin and Vever (1913), II, pl.CLVIII; Sotheby, 3 April 1978, lot 99). The distinguishing feature of the present version is the inclusion of the Sufi shaikh holding the book: this is identified as the poet Sa'di by comparison with his likeness in miniatures in the Walters Art Gallery, Baltimore (Ettinghausen (1961A), fig.2) and the Chester Beatty Library, Dublin (Arnold (1936), I, 34, no.24; Ettinghausen (1961A), fig.5). For a discussion of Hashim and a list of his works, *see* Beach (1978), 126–30.

84 A traditional portrait of the emperor Timur

Mughal, *c*1650

Johnson Album 2, no.1

Inscribed at bottom in English: *Taimur*; numbered 29 in Persian inventory note; on reverse: *qaimat-i tasvir-i amir timur 50* (the price of this picture of Timur is 50)

Gouache with gold; on an album page with inner gilt floral border on pale blue and margin of leaf-pattern in gold

123 by 110mm; page 453 by 306mm

A smudged square seal on the reverse still shows the date 21 (*cf* nos 210i and 213)

DESCRIPTION Timur, fully bearded, is seated on a rock, wearing a crested white turban and green coat. His shield and quiver of arrows are slung behind him, his lance and sword across his lap, and a bow at his side. A flowering shrub is on the left.

85 A Mughal courtier

Mughal, *c*1650

Johnson Album 1, no.5b

Gouache; on an album page with three other portraits (nos 139i, 147viii and 487); outer mauve gilt-sprinkled border

134 by 78mm; page 493 by 369mm

DESCRIPTION The courtier, facing right, is standing holding up a document in his left hand, wearing a pale yellow *jama*, white turban and floral mauve *patka*.

86 Mulla Shah (illustrated)

Mughal, *c*1650

Johnson Album 60, no.10

Numbered 11 in Persian inventory note (repeated on reverse)

Gouache; modern card border

182 by 88mm; page 204 by 109mm

DESCRIPTION The mulla, his full beard turning grey, stands facing right holding his hands behind his back and wearing an off-white loose-fitting *jama* and turban; background uncoloured.

87 Mulla Shah in conversation

Mughal, *c*1650

Johnson Album 7, no.6

Numbered 42 in Persian inventory note

Drawing; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

147 by 108mm; page 413 by 294mm

DESCRIPTION The mulla is seated with two other men, one a dervish, the other perhaps a nobleman, with a doe resting in the left foreground.

88 An old dervish instructing his disciple

Mughal, *c*1650

Johnson Album 7, no.7

Numbered 37 in Persian inventory note

Gouache; background uncoloured; on an album leaf with inner pink border and outer border of gold florets within cartouches

161 by 102mm; page 425 by 283mm

Reverse: a page from a 16th-century Persian poetical manuscript written in four columns of neat *nasta'liq* script; within similar borders

Reproduced: Brown (1924), pl.XLI

DESCRIPTION The two figures are sitting side by side, the older man dressed in pale pink, objects tied in a cloth on the ground before him, and the disciple is dressed in white and blue.

NOTE The album page with its border of gold florets is identical to those of one of the Warren Hastings Albums (Phillipps Ms. 14166, *see* Sotheby, 27 November 1974, lots 790–813).

89 Murad Bakhsh on horseback

Mughal, *c*1650

Johnson Album 4, no.1

Inscribed beneath: *Dara Shekoh*; Persian inventory inscription on reverse almost entirely cut away

Gouache with gold; on an album page with gilt-sprinkled blue border

249 by 195mm; page 393 by 267mm

Listed: Foster, no.73

DESCRIPTION Murad Bakhsh is dressed in white, holding a lance with both hands and riding on a piebald horse through grassland.

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NOTE Extensively repainted at Lucknow in the late eighteenth century, at which time the gold halo was added and the face rather altered, perhaps with the addition of the beard. Originally, the subject can only have been Murad Bakhsh whose horse had these piebald markings, *cf* the picture by Balchand of the three sons of Shah Jahan, Victoria and Albert Museum, I.M.13–1925 (Stchoukine (1929), pl.XL).

90 Sufis in ecstasy (illustrated)

Attributed to Muhammad Nadir al-Samarqandi, Mughal, *c*1650–55

Johnson Album 7, no.3

Inscribed above doorway in Persian: *chih majlis ki daru ganj-i kibriya bakhshand, hazar afsar-i shahi bi* [*sic*] *gadar bakhshand* (what a session in which they bestow a treasure of magnificence, they bestow a thousand royal crowns on a beggar); two other couplets written in red on the right and left are of a mystical nature in praise of sensibilities; other shorter inscriptions are in praise of Allah and saints; inscribed on border: *Ashkar Khan*; and: *Muhammad Hafiz shud dar . . . tahvil az . . . tahvil-i Muhafiz Khan hashtam-i rabi'al-avval sannah 23* (Muhammad Hafiz was in the . . . of consignment from the . . . in charge of Muhafiz Khan 8th Rabi' I, year 23); on reverse: *avurdan-i* (?) *muraqqa'yak ru khatt yak ru tasvir 3 ramadan sannah 17 tahvil-i la'l . . . shud* (the bringing of the album, on one side calligraphy on one side a picture, 3rd Ramadan year 17, was in charge of Lal . . .); and; *qaimat-i khatt 8* (the price is 8)

Gouache with gold; on an album leaf with borders on both sides of flowers in gold on an uncoloured ground

299 by 159mm; page 422 by 295mm

On the left is a square seal accompanied by a *siyaq* numeral and a similar inscription stating that the picture and calligraphy were in the consignment of Muhafiz Khan, inspected 19th Jumada II year 4. On the right is an oval seal with the name Rahmat Khan. On the reverse an oval seal dated 1119(?) is accompanied by an inspection note dated Rabi' I, year 23; a larger circular seal is not legible

Reverse: *nasta'liq* calligraphy with the spurious date AH966/AD1558–59)

DESCRIPTION Sufis are dancing and collapsing before six shaikhs who sit in a semi-circle on a floral carpet, each dressed in a *jama* beneath a Persian-style coat with long sleeves. The structure of a palace or shrine behind them has decorated alcoves and gold turrets.

NOTE Muhammad Nadir al-Samarqandi painted a series of illustrations to the story of Yusuf and Zulaykha, once prepared for a manuscript, but now on album pages. The greatest number of these are in an album in the Chester Beatty Library, Dublin (Ms 31), where folio 12 is signed by the artist as being 'in Kashmir', indicating that he was working there at that time. A stray illustration from the series is in the Binney Collection (Binney (1973), no.63). The Johnson picture is apparently not part of the same series of miniatures, but is painted in precisely the same style with the inscriptions on the buildings and the gold turrets modelled in black. The style relates to the Bukhara school of Persian painting through which the inspiration for this subject and the characterisation of the figures can be traced back to the work of Bihzad.

91 Aurangzeb as a prince

Mughal, *c*1650–55

Johnson Album 2, no.7

Numbered 14 in Persian inventory note (written twice); inscribed on reverse: *qaimat-i tasvir-i shahzadah 20* (the price of this picture of a prince is 20); an erased square seal

Gouache with gold; on an album leaf with gilt-sprinkled blue border

160 by 90mm; page 452 by 310mm

DESCRIPTION The prince, facing right, is standing with his left hand resting on a short straight sword. He is finely dressed in a white *jama* with embroidered gold *patka*, his turban set with jewellery; uncoloured background.

NOTE *Cf* a portrait of Aurangzeb with the same facial features (Paris, Bibliothèque Nationale, Cabinet des Estampes, OD 51, fol.8a; published Stchoukine (1929A) pl.LIII), and no.80.

92 Dara Shikoh attending a debate between Miyan Mir and Mulla Shah

Mughal, *c*1650–60

Johnson Album 4, no.3

Inscribed at top in Persian: *Mulla Khwajah hasrat-i Miyan Mir; Shah Khwajah*; and: *Dara Shikoh* (these identifications have been erased from a lower position on the picture and rewritten); beneath in English: *Dara Shekoh, Miyan Mir;* numbered 45 in Persian inventory note

Drawing with touches of colour; on an album page with inner blue border and outer gilt-sprinkled margin

149 by 100mm; page 414 by 293mm

DESCRIPTION The prince sits beside Mulla Shah who faces Miyan Mir, and an attendant with a *morchal* stands at the doorway of a hut on the right. For Miyan Mir, *see* no.96ii.

93 A young Mughal prince with a musician (illustrated)

By Hunhar, Mughal, *c*1650–60

Johnson Album 4, no.5

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Inscribed above in Persian: *Hunhar*; Persian inventory note (not numbered); a Persian couplet written in *nasta'liq* calligraphy above the miniature translates: 'Heaven said that he made for perpetual beauty/ A conjunction in the watery mansion of the moon and sun' (the second line is a reference to the sign of Aquarius); numbered in Persian numerals: 35 (top left corner), and 55 (lower left corner); an oval seal with the date AH1119/AD1707–1708 and the name Kifayat ullah Khan has an accompanying inscription of inspection with the regnal year 23: *'arz-i [didah shud] shaikh* (?) . . . *avarad* (?) *sannah 23*

There is a second undated square seal with the name Zulfigar Ali Khan(?)

Gouache with gold; on an album leaf with inner pink border with waving foliage in gold and outer plain border

152 by 96mm; page 420 by 285mm

Reverse: a portrait of a girl (no.99)

DESCRIPTION The prince is standing on the right holding his straight sword before him, dressed in a transparent gilt *jama* over striped maroon trousers. A boy musician dressed in a white *jama* over striped trousers is standing on the left facing the prince, playing a stringed instrument. Poppies are growing in the foreground of the green field. There are buildings in the distance, and a dawn sky above.

NOTE Not many pictures by Hunhar have been recorded. His grandest works are the portraits he painted for one of Shah Jahan's later albums (a portrait of Rustam Khan in the Chester Beatty Collection, Arnold (1936), III, pl.71; a portrait of Shah Shuja previously in the Pozzi Collection, auctioned in Paris at Palais Galliéra, 5 December 1970, lot 22). Evidently he continued working until *c*1690, the date of his portrait of Khan Jahan Bahadur (no.133).

94 Sufi dervishes exercising in a garden (illustrated)

Mughal, *c*1650–60

Johnson Album 7, no.4

Numbered 49 in Persian inventory note

Drawing with colour and gold; on an album page with gold-decorated blue border and gilt-sprinkled outer margin

210 by 106mm; page 415 by 298mm

DESCRIPTION The dervishes are dancing round an artificial pool, playing tambourines and a pipe. Blossoming trees stand behind.

NOTE This drawing, closely related to nos 111 and 112, follows the tradition of illustration of this type of subject in Persian manuscripts of Jami's poems. For comparison, *see* Binyon, Wilkinson and Gray (1933), pl.LXXXV; Dimand (1940), pl.10; Ashton (1950), no.781.

95 Mir Razi ud-Din Khan

Mughal, *c*1650–60

Johnson Album 64, no.7

Inscribed above in Persian characters: *Mir Razi al-Din Khan*

Gouache; gilt floral border

224 by 128mm; page 324 by 230mm

Reverse: *nasta'liq* calligraphy by Qurban Ali, within floral borders in white and colours; 17th century

DESCRIPTION The nobleman, with a neat beard, dressed in a lilac *jama* and yellow trousers, stands facing left, a sword and a prominent black shield at his side. Flowers are growing in the grass at his feet. There are distant hills and a green sky.

96 i–ii Two portraits of divines

Mughal, *c*1650–60

Johnson Album 7, nos 10 and 11

96 i Portrait of a mulla (illustrated)

Johnson Album 7, no.10

Persian inventory note (not numbered); numbered 42 in top left corner of border

Gouache with gold; on a finely decorated album leaf with two inner borders of gold flowers on red and blue paper, incorporating a *bait* in calligraphic *nasta'liq* above and below, the outer border with flowering plants in colours and gold (from the same album as no.96ii)

175 by 100mm; page 405 by 268mm

Circular seal with the title 'Padshah Alamgir' and the date AH1090/AD1679–80

Reverse: two *baits* of an Arabic *qasidah* written in *nasta'liq* calligraphy by Muhammad Husain, within borders of gold decoration and calligraphy; 17th century

DESCRIPTION The mulla, facing right, stands in a field holding out his hands. He has a full white beard, a magenta turban with a gold band and a brown shawl over a grey habit. The green sky is streaked with coloured clouds towards the top.

NOTE A very similar portrait of the same man, is in the Museum of Fine Arts, Boston (Schulz (1914), Taf.189; Coomaraswamy (1930), pl.LXIII).

96 ii Portrait of Miyan Mir (illustrated)

Johnson Album 7, no.11

Persian inventory note (not numbered); numbered 41 in top left corner of reverse

Gouache; on a finely decorated album leaf with two inner borders of gold flowers on red and blue paper,

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incorporating a *bait* in calligraphic *nasta'liq* above and below, the outer border with flowering plants in colours and gold (from the same album as no.96i)

175 by 100mm; page 405 by 269mm

Circular seal with the title 'Padshah Alamgir' and the date AH1090/AD1679–80

Reverse: three *baits* of a *ghazal* written in *nasta'liq* calligraphy by Muhammad Husain Zarrin Qalam on blue-tinted paper with a background of illumination; the borders decorated with gold flowers

DESCRIPTION Miyan Mir, facing left, stands in a flowery field holding an orange volume. He has a white beard, and a large pale green shawl is thrown about his shoulders; green background.

NOTE Miyan Mir or Shah Mir, whose real name was Mir Muhammad, was a Faruqi, born at Siwistan, *ie* Sehwan in Sind, in the mid-sixteenth century (the precise date is disputed). He settled in Lahore and had been living there for more than sixty years when he died in 1635. His tomb is to the East of Lahore at the place called Miyan Mir close to the military cantonment.

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AURANGZEB (1658–1707)

The magnificent reign of Shah Jahan ended in turmoil: in 1658 at the age of sixty-five the emperor was deposed by his sons and ignominiously imprisoned in his own fort at Agra. The princes sided with one another in their contention for the throne, and their conflict reached a decisive point at the battle of Panipat where the heir-apparent Dara Shikoh and his forces faced those of his younger brother Alamgir. Although apparently better supported, Dara Shikoh was defeated and Alamgir succeeded to the throne with the title Aurangzeb. Initially the aspirations of the new emperor were not unlike those of his father but, as he aged, his attitudes hardened. He acquired an obsession with the conquest of the Deccan, leading to a series of military campaigns which were to have their effect on both Deccani and Mughal painting, ultimately bringing the two into closer conjunction. The character of the emperor in his later years was marked by his rigid bias towards the Muslim religion which, in contrast to the more tolerant attitudes adopted by his predecessors, was to have damaging effects on the internal concord of the empire.

In the early years of his reign the style of portraiture found in the late Shah Jahan period was maintained with minor differences. While the interest in fine detail and rich costume persisted, there was a loss of insight into the character of the subjects. There are isolated exceptions: in no.118 the figure sits with a hawk on his wrist, his faced turned to gaze at the spectator in a very European manner. But the tendency is for profile standing portraits of officers and generals of the Mughal organisation, their differences of character taking second place to the straightforward depiction of their physical features.

By the second half of the seventeenth century Indian contacts with Europe had changed. Europeans were visiting and settling in the sub-continent in increasing numbers for purposes of trade and proselytisation, and their presence was no longer the source of fascination and curiosity that it had been for Mughal patrons and artists. Pictures of European subjects from the Aurangzeb period can usually be attributed to the activities of Mughal artists resident in the Deccan, where they could meet the demands of European traders. In the Delhi region it seems unlikely that many such pictures were painted, although no.143 is an exception.

As a prince, Aurangzeb had been posted to the Deccan where he led the campaign to bring the Deccani kingdoms under Mughal control and influence. The importance of this massive empire-building ambition grew disproportionately large in the mind of Aurangzeb, and when he was emperor the conquest of the Deccan became a raging obsession on which almost the entire force and energy of the Mughal army was expended. The campaigns in the Deccan dragged on for years, and although the area was finally conquered, the Mughal empire had by then become so weakened and exhausted that it could put its supremacy to little advantage. The resulting contacts with the Deccan did however affect painting. Artists travelled with the emperor and the army, and they came increasingly under the influence of the Deccan and the style of painting practised there. A mixed Mughal–Deccani style developed and was widely propagated. Many pictures referred to as 'Mughal' are the product of this fusion and show Deccani influence to a greater or lesser extent. Johnson Album 64 was apparently assembled in the Deccan and while it includes a number of pure Deccani pictures it contains many that are predominantly Mughal but with marked Deccani features. Number 97 is a throne portrait of Aurangzeb, signed by the artist Khemanand. Beside the emperor is his second son Azam Shah, and before him a courtier. Although the picture follows fundamentally Mughal lines, Deccani influence reveals itself in the use of gold shading on the throne and costumes. The same applies to no.114, an equestrian portrait of the emperor, where similar Deccani traits appear in the decoration of the gold armour. With the severe disturbances of the courts and patronage of the Deccan, culminating in the sack and annexation of Golconda in 1687, artists trained in these more southern states may well have travelled north in search of work, thus accounting for the many miniatures in Mughal–Deccani style that continued to be produced well into the eighteenth century. A general dispersal of Mughal artists during Aurangzeb's reign led to an increased Mughal influence in painting at local courts, most notably those of Rajasthan. While the zest for painting was waning within Mughal court circles the creative energies of painters were being well used elsewhere.

During Aurangzeb's reign the production of illus-

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trated manuscripts at the Mughal atelier had virtually ceased. As with the Shah Jahan period this accounts for the decrease in pictures of historical and poetic subjects. A higher proportion of paintings took the form of portraits of the emperor and his officers, and while these may be painstakingly executed the restriction of subject matter accounts for a certain lack of flair in painting during the Aurangzeb period.

97 The emperor Aurangzeb enthroned (illustrated)

By Khemanand, Mughal, *c*1660

Johnson Album 2, no.5

Inscribed at bottom in Persian: *faqir-i haqir 'amal-i khemanand* (the work of the poor contemptible Khemanand); numbered 71 in Persian inventory note; on reverse priced in *raqam*: 30 rupees

Gouache with gold; on an album leaf with coloured paper and gilt-sprinkled borders

207 by 135mm; page 428 by 286mm

DESCRIPTION The emperor receives a courtier who stands before him holding a sword. A prince stands on the left of the throne, with a small circular canopy above. In the background is a hillside and trees on the horizon.

NOTE The prince is probably Azam Shah (1653–1707), the second son of Aurangzeb. Another portrait showing him in a durbar scene is in an American private collection (Marteau and Vever (1913), pl.20; Welch (1963), no.59; Welch (1977), pl.37; Beach (1978), no.67).

98 A royal ascetic with worshippers (illustrated)

Mughal, *c*1660

Johnson Album 19, no.2

Persian inventory note (not numbered)

Gouache with gold; a strip at the top and bottom of the picture added, presumably at Lucknow, *c*1780; on an album page with blue and brown borders sprinkled with gold

190 by 143mm; page 384 by 262mm

DESCRIPTION A royal ascetic sits on a tiger-skin next to a fire, with offerings of fruit and vases of narcissus placed around. He has a gold crescent halo and wears a pale apricot robe blotched with blue and red, his sword slung at his side. Two youths wave *morchals* on the right and a group of girls approach from the left with musical instruments.

NOTE Two curious features here are the sword worn by the ascetic and the distinctive crescent halo. The neat cut of the beard also suggests that this is a royal person who has retired to asceticism.

99 A girl standing at a window (illustrated)

By Raghunandan, Mughal, *c*1660

Johnson Album 4, no.5*v*

Inscribed above in Persian: *'amal-i raghunandan* (the work of Raghunandan); Persian inventory note (not numbered); a couplet written in *nasta'liq* calligraphy above the miniature translates: 'The comb does not reach her tress even if there is a dawn wind/ Sulma does not reach her eye if it should become modesty'

Gouache with gold; on an album leaf with inner pink border with waving foliage in gold, middle gold floral border, and outer plain border

73 by 51mm; page 420 by 285mm

Seal of E.I.C. below miniature

Reverse: a miniature of a Mughal prince (no.93)

DESCRIPTION The girl, shown three-quarter length facing left, holds a bottle in her left hand and a small cup in the right, wearing a gold-trimmed *chadar* and salmon-pink skirt; dark background.

100 A prince and princess in a landscape (illustrated)

Mughal, *c*1660

Johnson Album 10, no.4

Gouache with gold; on an album leaf with fawn border and plain margin

188 by 123mm; page 377 by 249mm

Reverse: four lines of *nasta'liq* calligraphy signed by Muhammad Aslam; 17th century

DESCRIPTION The prince is seated on the right beneath a tree holding a cup and bottle of wine, his sword and *katar* on the ground beside him. The princess sits by a waterfall on the left, holding a flower-wand. A little picnic is spread on the grass between them, and a rocky mountainside with trees is above.

101 Portrait of a Mughal nobleman (illustrated)

Mughal, *c*1660

Johnson Album 2, no.11

Numbered 59 in Persian inventory note

Gouache with gold; on an album leaf with blue and gilt-sprinkled borders

204 by 123mm; page 410 by 296mm

DESCRIPTION The nobleman, facing right, sits against a floral gold bolster holding his shield with his left hand, and wearing a plain *jama* over trousers, and a predominantly orange turban. Irises and poppies grow in the foreground.

102 Iftikhar Khan (d1658) (illustrated)

Mughal, *c*1660

Johnson Album 64, no.18

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Inscribed above in Persian: *Iftikhar Khan*

Gouache; three borders of gilt floral decoration

198 by 109mm; page 324 by 230mm

Reverse: *nasta'liq* calligraphy within three borders of floral decoration in white and colours; 18th century

DESCRIPTION Iftikhar Khan, lightly bearded, stands in a field with flowers at his feet, wearing a striped gold and white *jama* with a mauve turban and orange trousers. He looks towards the left, holds a long sword in his right hand and has a black shield at his side; uncoloured background.

NOTE Iftikhar Khan, Khwaja Abul Baqa, was an officer of Shah Jahan's forces who had supported Aurangzeb's early Deccan campaigns. He died during the succession war of 1658–59 (Shah Nawaz Khan (1911–52), I, 660).

103 A Mughal nobleman out hawking (illustrated)

Mughal, *c*1660

Johnson Album 67, no.2

Numbered 25 in Persian inventory note; inscribed on reverse: *qaimat-i tasvir-i amir* . . . (the price of this picture . . .)

Gouache; inner blue border with gold floral arabesques, outer orange border sprinkled with gold

182 by 238mm; page 420 by 287mm

Reproduced: Heath (1925), pl.VI

DESCRIPTION The nobleman, wearing a floral brown *jama* and carrying a hawk on his right wrist, rides a striding grey horse. A pond is on the left with a group of ducks flying in to land. There are green hillocks around with a coloured sky above.

104 A pink tulip (illustrated)

Mughal, *c*1660

Johnson Album 18, no.17*v*

Inscribed above in Persian: *gujari* (referring to miniature no.214)

Gouache with gold; on an album leaf with gilt-sprinkled pink border and pale yellow outer margin

139 by 79mm; page 376 by 254mm

Reverse: a miniature of a musician (no.214)

DESCRIPTION The central stem bears an opened bloom and an opening bud, the thick pointed leaves are pale green. A butterfly is on the right; gold background.

105 i–viii Eight portraits of courtiers and noblemen

Mughal, *c*1660–70

Johnson Album 1, no.13; 2, no.9; 18, no.4; 23, no.10; 24, no.8; 25, no.5; 64, nos 5 and 16

105 i Asaf Khan

Mughal, *c*1660

Johnson Album 25, no.5

Inscribed above in Persian: *Asaf Khan*; numbered 50 in Persian inventory note

Drawing; on an album page of plain paper with extensions at top and bottom

188 by 107mm; page 317 by 187mm

DESCRIPTION Asaf Khan, fully bearded, stands facing left, holding a straight sword, with a *talwar* and shield buckled at his side.

NOTE For Asaf Khan, *see* no.75. Here he is represented at a different age with his beard fully grown.

105 ii Amanat Khan (illustrated)

Mughal, *c*1660–70

Johnson Album 24, no.8

Inscribed on picture and border in Persian: *Amanat Khan*; numbered 36 in Persian inventory note; a short inscription on the reverse has been inked over

Gouache with gold; on an album page with blue and gilt-sprinkled borders

214 by 127mm; page 335 by 223mm

DESCRIPTION Amanat Khan stands in a field holding a jewel in his left hand and a straight sword in his right. He is finely dressed in a purple *jama* with gold brocade turban and trousers. There are flowers beside him, and a greenish sky with coloured clouds at the top.

NOTE Amanat Khan Mirak Muin al-Din Ahmad came of a Herati family and held appointments under Aurangzeb. He died in AH1095/AD1684 (Shah Nawaz Khan (1911–52), I, 221).

105 iii A Mughal nobleman

Mughal, *c*1660–70

Johnson Album 64, no.5

Gouache; three borders of gilt floral decoration

195 by 100mm; page 324 by 230mm

Reverse: Arabic calligraphy in two sizes of script, within borders of foliate decoration in white and colours; 17th century

DESCRIPTION A noble with greying beard, stands in a field facing left, holding a sword in his left hand, and wearing a transparent white *jama* over floral yellow trousers. The green background has coloured clouds at the top.

105 iv A Mughal nobleman

Mughal, *c*1660–70

Johnson Album 2, no.9

Numbered 13 in Persian inventory note (repeated on

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reverse); inscribed on reverse: *qaimat-i tasvir-i amir 30* (the price of this picture of an amir is 30)

Gouache with gold; on an album leaf with broad outer blue and gilt-sprinkled border

152 by 81mm; page 453 by 306mm

A square seal has been erased

DESCRIPTION A noble stands on flowery grassland facing left, wearing his sword and shield at his side, his coat with a fur collar, his pointed beard turning grey at the sides; green background.

105 v Shahnawaz Khan (illustrated)

Mughal, *c*1660–70

Johnson Album 64, no.16

Inscribed above in Persian characters: *Shahnavaz Khan*

Drawing with gouache; three borders of gilt floral decoration

157 by 83mm; page 324 by 230mm

Reverse: *naskhi* calligraphy within three borders of floral decoration in white and colours

DESCRIPTION Shahnawaz Khan, with full grey beard, stands facing left, holding a long sword in his right hand and a ruby in his left, with another sword at his side. He is dressed in a gold-striped *jama* and turban; uncoloured background.

NOTE This is probably Shahnawaz Khan Safri who supported Dara Shikoh in the war of succession of 1658–59 (Ali (1966), 112).

105 vi A princely youth dressed in lilac

Mughal, *c*1660–70

Johnson Album 18, no.4

Inscribed incorrectly in Persian: *shabih-i khurd sal akbar padshah* (a portrait of the emperor Akbar in youth)

Gouache with gold; on an album leaf with blue and lilac borders

153 by 69mm; page 380 by 252mm

Reverse: *naskhi* calligraphy; 17th century

Reproduced: Smith (1917), frontispiece

DESCRIPTION A princely youth stands in a field holding a *talwar* and sniffing a sprig of narcissus. The background is green, with a flight of birds at the top.

105 vii Bhoj Raj of Jodhpur(?) (illustrated)

Mughal, *c*1670

Johnson Album 23, no.10

Numbered 43 in Persian inventory note; inscribed on reverse in Persian: *bhoj raj 'ammu-i mirza rajah* (Bhoj Raj, maternal uncle of the Mirza Rajah); in *nagari* characters: *bhoj raj*

Tinted drawing with gold; on an album page with paper border extended at left edge

157 by 93mm; page 275 by 186mm

DESCRIPTION Bhoj Raj kneels facing left, holding two pink roses in his right hand. He is dressed in white with a decorated *patka*.

105 viii Khan Duran Nasrat-i Jang (d1645) (illustrated)

Mughal, *c*1670

Johnson Album 1, no.13

Inscribed in lower left corner in Persian: *Navab Asad Khan*; above: *tasvir-i navab asad khan* (a picture of Nawab Asad Khan)

Gouache with gold; background uncoloured; on an album page with gilt-sprinkled outer border

160 by 93mm; page 352 by 250mm

Reproduced: Arnold (1921), fig.2; Binyon and Arnold (1921), pl.XXX; Arnold and Grohmann (1929), pl.90

DESCRIPTION A noble, with a light beard, stands facing right, leaning with both hands on a staff. He wears a mid-length white *jama*, green trousers and red shoes. A *katar* is stuck in his *patka* and a sword at his side.

NOTE This portrait closely follows an original by the artist Hashim which is in the Chester Beatty Library (Arnold (1936), no.36, pl.72) on the basis of which the subject is identified as Khan Duran Nasrat-i Jang (*d*1645; Shah Nawaz Khan (1911–52), I, 778), instead of Asad Khan (*d*1717; *see* no.139viii).

106 Dara Shikoh (illustrated)

Mughal, *c*1660–70

Johnson Album 64, no.28

Inscribed above in Persian: *Dara Shikoh*; beneath lower corners in Persian numerals: *1147* and *1413*

Gouache with gold; pale yellow surround and three gilt floral borders

61 by 50mm; page 326 by 228mm

Reverse: *nasta'liq* calligraphy within floral borders in gold and colours; 18th century

DESCRIPTION Dara Shikoh with a neat beard, is shown head and shoulders in profile facing left. He wears a jewelled orange turban with an aigrette and flower-decorated *jama*; green background.

107 Islam Khan Rumi (d1676) (illustrated)

By Chitarman, Mughal, *c*1670

Johnson Album 1, no.11

Inscribed below in Persian: *'amal-i rai chitarman* (the work of Rai Chitarman); above: *tasvir-i islam khan rumi* (a picture of Islam Khan Rumi)

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Lightly tinted drawing; on an album page with mauve gilt-sprinkled border

169 by 93mm; page 377 by 255mm

Reproduced: Arnold (1921), fig.3; Arnold and Grohmann (1929), pl.91; Stchoukine (1929), pl.LIa; Hambly (1968), fig.17

DESCRIPTION Islam Khan Rumi, with greying beard, stands facing left with his hands resting on the hilt of a *pata* or straight sword, and a *talwar* at his waist. He wears a mid-length *jama* with short *patka*.

NOTE Islam Khan Rumi came to India from Basra in 1669. Aurangzeb received him into his service and gave him the title Islam Khan. He was killed at the battle of Bijapur on 13 June 1676. For Chitarman, *see* no.71.

108 Islam Khan Rumi (d1676) (illustrated)

By Ilias Bahadur, Mughal, *c*1670

Johnson Album 22, no.3

Inscribed on picture in Persian: *'amal-i ilias bahadur ibn madu* (the work of Ilias Bahadur, son of Madu); on reverse: *tasvir-i shah jahan* (a picture of Shah Jahan)

Gouache with gold; on an album leaf with inner border of marbled paper and outer border of floral trellis pattern in colours and gold

188 by 112mm; page 361 by 233mm

Reverse: blue paper borders enclosing a blind panel

DESCRIPTION Islam Khan Rumi, facing right, stands in a flowery field wearing a purple *jama* with gold-decorated trousers and *patka*. He holds a straight sword and has a *talwar* girt at his side. The background is a green sky.

NOTE The artist Ilias Bahadur is perhaps the same as the Ilias Khan who signed a miniature now in the Bibliothèque Nationale, Paris, referred to in Kuhnel ((1937), no.10). A similar portrait in the Binney Collection (Binney (1973), no.61) is also ascribed to Ilias Bahadur.

109 Shayistah Khan (d1694) (illustrated)

By Gyan Chand, Mughal, *c*1670

Johnson Album 22, no.5

Numbered 35 in Persian inventory note; inscribed below in Persian: *navab shayistah khan bahadur* (Nawab Shayistah Khan Bahadur); on reverse: *navab shayistah khan; kar-i ustad* (work of the master); and: *'amal-i gyan chand* (the work of Gyan Chand); also numbered *15* and *30*

Tinted drawing with gold; on an album page with border of gold arabesques and an outer margin of flowers in colours and gold on a plain background (in the style of the Victoria and Albert Museum Clive Albums)

205 by 141mm; page 340 by 223mm

In the centre of the reverse side is a circular seal inscribed: *Ashraf Khan, murid-i Shah 'Alamgir* with the date AH1072/AD1661–62; the seal is accompanied by an inscription which mentions the price of 125 rupees (in *raqam*)

Reproduced: Smith (1911), pl.CXXXI; Smith (1923), 424

DESCRIPTION Shayistah Khan sits on a terrace against a cushion, dressed in white, with a pink cushion and gold *pan* box beside him. There are clouds above.

NOTE Shayistah Khan, Amir al-Umra, Khalaf al-Sidq Yamin al-Daula Asaf Khan (Mirza Abu Talib), the conqueror of Sivaji in 1666, held numerous high offices under Shah Jahan and Aurangzeb (Shah Nawaz Khan (1922–52), II, 825–36). He opposed the British trading stations in Bengal but resigned the governorship of that province in 1689. He died in 1694. Ashraf Khan, Mir Bakhshi under Aurangzeb, (*d* AH1097/AD1685–86), was the owner of an album now in the British Library Ms.Add.18801. This page possibly comes from that album, which contains another portrait of Shayistah Khan on folio 36.

110 A lady

Mughal, *c*1670

Johnson Album 13, no.5

Tinted drawing; on an album page with coloured borders sprinkled with gold

63 by 48mm; page 332 by 229mm

Reproduced: Bussagli (1966), pl.32; Hambly (1968), fig.19

DESCRIPTION A lady faces half right, holding a flower and wearing a pink-tinted *chadar*.

111 Sufi dervishes exercising (illustrated)

Mughal, *c*1670

Johnson Album 7, no.5

Numbered 50 in Persian inventory note

Lightly coloured drawing with gold; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

196 by 124mm; page 410 by 295mm

DESCRIPTION Dervishes dance on a paved terrace adjacent to a garden, with musicians on the left, and the principals seated in a semi-circle behind. A doorway leads through a fence to the garden. The composition derives from a Persian source.

112 A Sufi dervish (illustrated)

Mughal, *c*1670

Johnson Album 7, no.9

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Numbered 34 in Persian inventory note

Drawing; on an album page with blue border decorated with gold, outer gilt-sprinkled border

153 by 76mm; page 414 by 287mm

DESCRIPTION The dervish, fully bearded, stands with his hands folded within his sleeves, facing half right.

113 The capture of Sultan Bayazid I of Turkey (illustrated)

Mughal, *c*1680

Johnson Album 1, no.2

Numbered 9 in Persian inventory note; numbered in *siyaq* on reverse

Gouache; on an album leaf with gold floral and gilt-sprinkled borders

393 by 238mm; page 480 by 331mm

DESCRIPTION The Sultan is confined within a cage upon a pillar above the emperor Timur and his court. Timur is seated on a throne raising a wine-cup, and his ministers kneel on either side. Two groups of courtiers are on the left and right of Bayazid's cage, those on the right with three coffers and gold coins. Bayazid defecates upon one of the courtiers who has stepped from the left group.

NOTE Bayazid I succeeded as Sultan of Turkey in AD1389. He was an aggressive and successful conqueror until 1402 when he marched against Timur who captured him and confined him in an iron cage. He died, soon after, in 1403.

114 Equestrian portrait of Aurangzeb (illustrated)

Mughal, *c*1680

Johnson Album 3, no.4

Numbered 70 in Persian inventory note; inscription at bottom mostly trimmed away

Gouache with gold; narrow gold inner border

301 by 241mm; page 403 by 293mm

DESCRIPTION Aurangzeb in full armour and holding a gold lance is mounted upon a charger armed with chain-mail. There is a gold halo about the emperor's helmet and his armour is striped with gold. The chestnut horse is prancing to the right; green background.

NOTE Aurangzeb is frequently depicted riding this prancing horse fully armoured. *Cf* Delhi (1911), pl.XLVIII; Robinson (1976A), V,85. The same horse occurs in no.115.

115 Mughal warrior on horseback (illustrated)

Mughal, *c*1680

Johnson Album 3, no.5

Numbered 58 in Persian inventory note; a damaged Persian inscription on the reverse names the warrior *Navab 'Izzat . . . al-Daulah . . . allahi . . . Bahadur*

Gouache with gold; on an album page with blue and plain borders

313 by 223mm; page 404 by 292mm

An oval seal has been partially erased; also numbered *24* and inscribed *duvvim* (second) and *mahi*(?)

DESCRIPTION The warrior, on horseback in a field with two attendants on foot, one waving a *morchal*, wears a plumed helmet and a coat of chain-mail over his *jama*. The horse is prancing to the right, caparisoned in gold and colours. There is a green background and clouds at the top.

116 An old ascetic (illustrated)

Mughal, *c*1680

Johnson Album 55, no.2

Numbered 5 in Persian inventory note

Coloured drawing with some gouache; gilt *hashiya* and uncoloured paper border

149 by 145mm; page 252 by 180mm

DESCRIPTION An aged bearded ascetic, seated on a tiger-skin beneath a tree outside his hut, is visited by a young devotee and a minstrel playing a *sardana*. The meadow has tufts of flowers, and rows of birds fly in the cloudy sky.

117 Aziz Khan Chaghata, aged thirty-two

By Anup Chattar, Mughal, *c*1680

Johnson Album 23, no.9

Numbered 21 in Persian inventory note (partly repeated on reverse on a slip of paper); inscribed: *shabih-i bandah-i dargah si o du salagi, 'amal-i anup chattar musavvir, sunnah 1090* (portrait of the slave of the threshold aged thirty-two, the work of the painter Anup Chattar, year 1090); the date has been altered from 1093 to 1090, but it seems that the intention was AH1090/AD1679

Gouache with gold; on an album page with narrow gold border and margin of pink-tinted paper

205 by 140mm; page 271 by 188mm

DESCRIPTION The Afghan commander Aziz Khan Chaghata (Ali (1966), 235) stands on grass, full-length facing left, carrying a *talwar, katar* and black shield. He is dressed in white with pale yellow boots; plain background.

118 A prince with a falcon (illustrated)

Mughal, *c*1680

Johnson Album 64, no.35

Drawing, the head partly coloured; three borders of gilt decoration

225 by 140mm; page 324 by 229mm

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Reverse: two *baits* of *nasta'liq* calligraphy dated AH1143/AD1730–31, the signature erased; two floral borders in white and colours

Reproduced: Stchoukine (1929), pl.XLVII

DESCRIPTION A prince, facing right, kneels on a throne with cushions, the falcon on his hand. He has a full beard and wears a high-collared coat with fur lapels.

119 Rao Udai Singh of Jodhpur, the Mota Raja (1583–94) (illustrated)

Mughal, *c*1680

Johnson Album 18, no.15

Inscribed above in Persian: *tasvir-i mota* . . . (portrait of Mota . . . (part obliterated)); numbered 26 in Persian inventory note; on reverse in *nagari*: *mota raja* (literally 'portly' raja)

Gouache with gold; on an album leaf with plain and yellow-tinted borders; reinforced at edges with grey paper

180 by 118mm; page 373 by 231mm

Reverse: a page of scattered lines of verse written in *shikasta* calligraphy; 18th century

DESCRIPTION Rao Udai Singh stands in a field facing right, his hands folded over the hilt of a straight sword. He is dressed in a mauve *jama* with a *talwar* and *katar* at the waist and a buckler on his left. The background is brown with blue and white sky at the top.

120 Female ascetic with disciples

Mughal, *c*1680

Johnson Album 10, no.8

Gouache; on an album leaf with red border and pink margin

212 by 151mm; page 380 by 250mm

Reverse: three lines of *naskhi* calligraphy with the signature of Mulla Muhammad Mumin; a decorated headpiece above; 17th or 18th century

DESCRIPTION The woman has long hair and wears a patchwork dress. Facing her sit five male ascetics, the man before her offering a fruit.

121 Two Hindu youths in Mughal costume

Mughal, *c*1680

Johnson Album 4, no.7

Numbered 27 in Persian inventory note

Drawing; on an album page with inner blue border with gold floral scroll, and outer gilt-sprinkled border

146 by 104mm; page 410 by 285mm

DESCRIPTION The youths stand facing one another, their hands raised as if in conversation, each wearing a *jama* with long *patka*.

122 Aziz Khan Chaghata

Mughal, *c*1680–85

Johnson Album 58, no.4

Numbered 28 in Persian inventory note

Drawing with gouache

227 by 148mm

DESCRIPTION Aziz Khan Chaghata (Ali (1966), 235) is shown head and shoulders, facing left, fully but neatly bearded, wearing a white turban.

123 i–ix Nine male portraits

Mughal, *c*1680–90

Johnson Album 4, no.23; 18, no.19; 25, no.10; 64, nos 2–4, 12, 15 and 20

123 i Nobleman smoking a hookah

Mughal, *c*1680

Johnson Album 64, no.15

Drawing with gouache; twin gilt-decorated borders with blank area reserved above miniature

230 by 183mm; page 324 by 230mm

Reverse: *naskhi* calligraphy within three borders of floral decoration in white and colours; 17th or 18th century

DESCRIPTION A bearded nobleman, facing left, kneels with red and green cushions behind him. He is dressed in white, and a spittoon is placed beside him.

123 ii A nobleman

Mughal, *c*1680

Johnson Album 4, no.23

Numbered 30 in Persian inventory note

Drawing; gouache and gold added at Lucknow, *c*1780; on an album page with blue border and gilt-sprinkled outer margin

190 by 101mm; page 413 by 290mm

DESCRIPTION The nobleman, facing right stands in a field, holding an object in his left hand. He is dressed in white with a coloured turban.

123 iii A Mughal officer

Mughal, *c*1680

Johnson Album 64, no.12

Lightly coloured drawing; three borders of gilt floral decoration

228 by 117mm; page 324 by 230mm

Reverse: *naskhi* calligraphy within three borders of floral decoration in white and colours; 18th century

DESCRIPTION A Mughal officer, with a black beard,

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stands facing left, his hands folded in front of him, and wearing a decorated *patka* and turban, with his sword and black shield hanging at his side; uncoloured background.

123 iv Safi Khan (illustrated)

Mughal, *c*1680

Johnson Album 64, no.3

Inscribed above in Persian characters: *Safi Khan*

Gouache; three borders of gilt floral decoration

171 by 94mm; page 324 by 230mm

Reverse: Arabic calligraphy within borders of floral decoration in white and green; 17th century

DESCRIPTION Safi Khan, a mansabdar under Aurangzeb (Ali (1966), 186, 229), stands facing right, resting his hands on the hilts of his sword and *katar*. He is dressed in a mid-length white *jama* decorated with gold leaves, and his *patka* and turban are gold and coloured; uncoloured background.

123 v A nobleman

Mughal, *c*1680

Johnson Album 64, no.20

Gouache; three borders of gilt floral decoration

151 by 123mm; page 324 by 230mm

Reverse: calligraphy by Muhammad Kazim in three styles of script, within floral borders in white and green; 17th or 18th century

DESCRIPTION A nobleman, facing left, sits against green and gold cushions holding up his right hand. He is dressed in a striped gold and white *jama*, and a curved sword rests on his lap; uncoloured background.

123 vi A courtier

Mughal, *c*1680

Johnson Album 18, no.19

Gouache with gold; on an album leaf with pink outer margin

187 by 109mm; page 378 by 252mm

Reverse: a quatrain in *nasta'liq* calligraphy by Almas; dated AH1128/AD1716

DESCRIPTION A courtier, facing left, stands on grassland with his hands folded and a gold cane crooked in his left arm. His *jama* is decorated with flowers on a pink background. The background is green with orange clouds at the top.

123 vii A Mughal nobleman

Mughal, *c*1680

Johnson Album 25, no.10

Numbered 29 in Persian inventory note

Gouache with gold; the face is erased; on an album page with narrow gold border and margin of plain paper

243 by 143mm; page 317 by 202mm

DESCRIPTION A Mughal nobleman, facing left, stands in a flowery field dressed in white with yellow boots, carrying his sword and shield at his side. The sky is pale blue with coloured clouds at the top.

123 viii Allahvardi Khan (illustrated)

Mughal, *c*1680

Johnson Album 64, no.2

Inscribed above in Persian characters: *Allahvardi Khan*

Gouache; three borders of gilt floral decoration

177 by 101mm; page 324 by 230mm

Reverse: Arabic calligraphy within borders of decoration in white; 17th century

DESCRIPTION Allahvardi Khan, with a pointed beard, stands facing left, a hooded falcon perched on the gauntlet of his right hand. He is wearing a mid-length white *jama*, and tulips are embroidered on his *patka*; uncoloured background.

NOTE This must be Allahvardi Khan Alamgir Shahi, an officer and poet of Aurangzeb's time (Ali (1966), 167).

123 ix A Mughal nobleman

Mughal, *c*1690

Johnson Album 64, no.4

Gouache; three borders of gilt floral decoration

160 by 84mm; page 324 by 230mm

Reverse: two lines of *nasta'liq* calligraphy within borders of floral decoration in white and colours; 18th century

DESCRIPTION A Mughal nobleman, facing right, stands on grassland resting his hands on the hilts of his two swords, with a shield and dagger at his left side. His pale brown *jama* is striped with gold. The sky is green.

124 A Bactrian princess

Mughal, *c*1680–1700

Johnson Album 16, no.3

Inscribed on reverse in Persian: *padshahzadah-i balkh* (a princess of Balkh); and: *chahar rupiyah* (four rupees)

Gouache with gold; on an album page with yellow and blue borders and a sprinkled surround; outer margin of fawn paper

45 by 27mm; page 329 by 228mm

DESCRIPTION Head-and-shoulders portrait of a princess at a window holding a bottle and cup, the sill covered with a gold-decorated red cloth.

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125 Prince Muhammad Mu'azzim (Later Bahadur Shah I)

Mughal, *c*1690

Johnson Album 58, no.8

Inscribed at top in Persian: *shahzadah . . . Muhammad Mu'azzim* (Prince . . . Muhammad Mu'azzim); in English: *Prince Muhammad Muazim*; Persian inventory note (not numbered)

Drawing with gold and wash; yellow-tinted paper border with paper extensions at edges

175 by 83mm; page 252 by 170mm

DESCRIPTION Muhammad Mu'azzim, facing right, stands holding a *sarpesh* in his left hand and a sword in his right. His turban and *patka* are decorated with gold.

126 A Mughal nobleman (illustrated)

Mughal, *c*1690

Add.Or.477; purchased from Maggs Brothers, January 1957

Drawing with gold; plain border

164 by 122mm; page 250 by 190mm

DESCRIPTION A Mughal nobleman with prominent nose and black beard, is shown head and shoulders in profile.

127 A young nobleman

Mughal, *c*1690

Johnson Album 64, no.19

Inscribed on inner border in Persian numerals: *1147* and *1413*

Gouache; three borders of gilt floral decoration

63 by 52mm; page 324 by 230mm

Reverse: two sizes of *naskhi* and *thulth* calligraphy written in red and black on marbled background; within three floral borders in white and colours; 18th century

DESCRIPTION A young bearded nobleman is shown head and shoulders in profile to the right, holding a flower-bud in his right hand, and dressed in white with a pendant and pearls about his neck; grey background.

128 Nata Ragini (illustrated)

Mughal, *c*1690

Johnson Album 20, no.5

Inscribed in gold on picture in Persian numerals: *53*

Gouache with gold; mounted with borders of blue and pink paper; backed with European paper by the Library

104 by 71mm; page 162 by 130mm, extended to 303 by 198mm

DESCRIPTION A horseman is in combat with two foot-soldiers, one of whom lies in the foreground pierced by two arrows, as the other falls under the horseman's sword.

NOTE This is probably the prototype for the versions of the same subject in Johnson Albums 31 and 32 (nos 346vi and 348xxxvi).

129 A mulla with a disciple and visitors (illustrated)

Mughal, *c*1690

Johnson Album 7, no.8

Inscribed below in Persian: *'amal-i rai fath chand* (the work of Rai Fath Chand); numbered 63 in Persian inventory note

Gouache with gold; the picture has been altered and additions made, probably at Lucknow in the 18th century; on an album leaf with outer border of animals and flowers in gold

222 by 135mm; page 390 by 268mm

Reverse: four lines of *nasta'liq* calligraphy by Abd al-Rahim Anbarin Qalam; 17th century

DESCRIPTION A mulla talks to a young prince who is visiting with a bearded nobleman. Buildings and a thatched hut are behind, a water-wheel on the left is driven by an ox with attendant, and a well is in the distance.

NOTE It appears that the composition originally approximated more closely to a miniature in the British Museum, 1920–9–17–0297 (Wilkinson (1948), pl.9). The picture has been substantially altered, possibly by Fath Chand who is referred to in the Persian attribution (*cf* nos 201 and 202).

130 Laila visiting Majnun (illustrated)

Mughal, *c*1690

Johnson Album 10, no.9

Gouache with gold; on an album leaf with fawn border and pink margin

200 by 125mm; page 376 by 250mm

Reverse: six lines of *naskhi* calligraphy; signed (damaged): *Muhammad al-Sa'i . . .*; 18th century

DESCRIPTION The two lovers sit on a grassy hillock in a forest, Majnun with a lion at his side, and Laila kneeling holding a book, with her two maids behind her. Birds and deer are in the foreground.

131 A bearded man and a youth

Mughal, *c*1690

Johnson Album 13, no.3

Tinted drawing; on an album page with borders of coloured paper sprinkled with gold

119 by 154mm; page 355 by 250mm

DESCRIPTION The two are sleeping side by side, the man turned away to the left with his head and arm upon a cushion. Their turbans are blue and pink.

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132 Two elephants

Mughal, *c*1690

Johnson Album 67, no.19

Inscribed beneath in Persian: *tasvir-i pil* (a picture of elephants); another inscription beneath has been erased; numbered 67 in Persian inventory note

Drawing with some wash and gold; pink-tinted borders decorated and sprinkled with gold

145 by 117mm; page 417 by 273mm

Reverse: a quatrain of *nasta'liq* calligraphy written on a gilt-sprinkled background, gilt-sprinkled outer border; 18th century

DESCRIPTION Two elephants are tethered beneath a thatched shelter, the nearer one, harnessed with gold chains and bells, is tethered by the hind legs to a post with his mahout asleep on his neck. The further elephant is without harness.

133 Khan Jahan Bahadur (d1697) (illustrated)

By Hunhar, Mughal, *c*1690

Johnson Album 18, no.12

Inscribed above in Persian: *shabih-i khan jahan bahadur* (portrait of Khan Jahan Bahadur); numbered 34 in Persian inventory note; inscribed below: *'amal-i hunhar* (the work of Hunhar) with four lines of Urdu verse in the same hand; on reverse: *'amal-i hunhar*

Gouache with gold; on an album page with plain border

284 by 179mm; page 382 by 240mm

DESCRIPTION Khan Jahan Bahadur is dressed in green and rides a chestnut stallion caparisoned with a jewelled bridle and illuminated saddle and saddle-cloth; a lance rests in a holder attached to the saddle. The green sky has gold and coloured cloud-streaks.

NOTE A late work by Hunhar whose more typical mid-seventeenth-century style is represented by no.93. Khan Jahan Bahadur Zafar Jang Kokaltash enjoyed an extensive military career during Aurangzeb's reign. His wife had been wet-nurse to Aurangzeb, which perhaps allowed him and his sons extra favour. In his later years he held the governorships of Bengal, Allahabad and the Punjab. He died in AH1109/AD1697 (Shah Nawaz Khan (1911–52), I, 783).

134 i–iii Three portraits of Mughal noblemen

Mughal, *c*1690

Johnson Album 1, no.15; 23, no.4; 25, no.7

NOTE All three of these portraits have attributions written on the border or reverse, and although the name in each case is spelt differently it seems that the inscriptions are intended to allude to the same artist. From a stylistic point of view the portraits could well be the work of one man.

134 i Ruh Allah Khan (d1692) (illustrated)

Attributed to Chhat Mal

Johnson Album 25, no.7

Inscribed beneath in Persian: *navab ruh allah khan, 'amal-i chhat mal* (Nawab Ruh Allah Khan, the work of Chhat Mal); numbered 38 in Persian inventory note

Gouache with gold; on an album page with plain and gold-decorated borders

204 by 123mm; page 322 by 203mm

Reverse: a page of *nasta'liq* calligraphy written on a marbled background; 17th century

DESCRIPTION Ruh Allah Khan, facing right, stands among flowers holding a paper in his left hand. He is richly dressed in a striped green *jama* and floral coat. The background is plain with coloured sky at the top.

NOTE Ruh Allah Khan held the office of Mir Bakhshi under Aurangzeb, and died in AH1103/AD1692 (Shah Nawaz Khan (1911–52), II, 611).

134 ii Aziz Khan Chaghata (illustrated)

Attributed to Chhajmal

Johnson Album 23, no.4

Inscribed above in Persian: *tasvir-i sih o panj, salagi navab sahib vaqilah 'aziz khan bahadur chagta* (picture thirty-five, the devotee Nawab Sahib Waqilah Aziz Khan Bahadur Chaghata); numbered 49 in Persian inventory note; inscribed on reverse: *'amal-i chhajmal* (the work of Chhajmal); and in *nagari: Aziz Khan*

Gouache with gold; on an album page with plain paper border

206 by 135mm; page 266 by 182mm

DESCRIPTION Aziz Khan is seated on a terrace with a wine-red bolster and cushions, holding *pan* in both hands which he has taken from an open box, his *katar* and *talwar* on the floral carpet beside him. The sky is streaked.

134 iii Mirza Kahasi Tirandaz

Attributed to Rai Chatahmal

Johnson Album 1, no.15

Inscribed above in Persian: *tasvir-i mirza kahasi tirandaz* (a picture of Mirza Kahasi Tirandaz); below: *'amal-i rai chatahmal* (work of Rai Chatahmal)

Drawing; on an album leaf with blue and beige gilt-sprinkled borders

170 by 107mm; page 380 by 253mm

Reproduced: Arnold (1921), fig.9; Arnold and Grohmann (1929), pl.89

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DESCRIPTION Mirza Kahasi Tirandaz, with black beard, stands facing right, his hands resting on the hilts of his *katar* and *talwar*. He is wearing an almost full-length *jama*.

135 Raja Bishan Singh of Amber (1690–1700) (illustrated)

Attributed to Gulab Rai, Mughal, *c*1690–1700

Johnson Album 24, no.10

Inscribed beneath in Persian: *tasvir-i rajah bishan singh* (a picture of Raja Bishan Singh); numbered 25 in Persian inventory note; on reverse: *'amal-i ustad gulab rai* (the work of the master Gulab Rai)

Drawing with gouache and gold; on an album page with borders of pink, blue and yellow paper

152 by 90mm; page 332 by 219mm

DESCRIPTION Raja Bishan Singh, facing right, stands with his hands resting on the hilts of his *katar* and *talwar*. He is dressed in a white *jama* with illuminated *patka*, purple turban and orange trousers.

136 A Mughal officer

Mughal, *c*1690–1700

Johnson Album 64, no.10

Gouache; three borders of gilt floral decoration

224 by 138mm; page 324 by 229mm

Reverse: three lines of *naskhi* calligraphy within three borders of floral decoration in white and colours; 18th century

DESCRIPTION A black-bearded Mughal officer, facing left, kneels on a terrace, his hands folded on his lap, wearing a tulip-decorated *jama* and red turban, with dagger and sword at his side. Behind is a fence with trees and above, a blue sky.

137 Engraved portrait of Lord Edmund Sheffield

By Reginald Elstracke (1571 – after 1625) (mounted on a late 17th-century Mughal album leaf)

Johnson Album 22, no.2

Numbered 43 in Persian inventory note with the identification *padshah-i farang* (a foreign king); inscribed on reverse: *Moti Ram*; other erased inscriptions accompany an illegible seal

Engraving, lightly embellished with gold when mounted on the album leaf; border of blue paper with flowering plants in gold

173 by 113mm; page 347 by 235mm

Reverse: two *baits* of *nasta'liq* calligraphy by Abd al-Hadi on an illuminated background; 17th century

Listed: Hind (1955), II, 185, Elstracke no.47

DESCRIPTION Edmund Sheffield, first Earl of Mulgrave (1564?–1646) is shown half-length with one arm on his hip, set in a cartouche with the Latin legend *Nobilissimus D. Edmondus Baro Sheffield Praesid Eboracensis &c.* The English legend beneath reads: *The right Honorable Lord Edmond Earle of Mulgrave Baron Sheffield Butterwick & Knight of the most noble order of the Garter.*

NOTE Edmund Sheffield, first Earl of Mulgrave, was appointed Lord-Lieutenant of Yorkshire in 1603. He interested himself in colonisation, especially of North America. The engraving may well have been taken to India by an Englishman.

138 i–v Five portraits of the emperor Aurangzeb

Mughal, *c*1700

Johnson Album 2, no.2; 23, no.5; 26, nos 11 and 13; 64, no.1

138 i Aurangzeb before a window

Johnson Album 26, no.11

Tinted drawing; on an album leaf with blue and pink borders

223 by 145mm; page 377 by 248mm

Reverse: a page of 14 lines of *masnavi* verse with gilt decoration; dated AH1158/AD1745

DESCRIPTION Aurangzeb kneels against a bolster, holding in his left hand a *sarpesh* which he has chosen from a jewel-tray.

138 ii Aurangzeb in his old age (illustrated)

Johnson Album 2, no.2

Inscribed beneath: *Alamgir*; in Persian: *'Alamgir padshah* (the emperor Alamgir); numbered 6 in Persian inventory note; on reverse: *qaimat-i tasvir-i 'Alamgir 50* (the price of this picture of Alamgir is 50)

Gouache with gold

114 by 78mm; page 455 by 306mm

A square seal has been smudged

Reproduced: Smith (1911), pl.CXXX; Smith (1923), 447

DESCRIPTION Aurangzeb, facing right, is seated at a window reading (traditionally the *Qur'an*). He is dressed in white with a gold halo. The grey background has a decorated blind above, matching drape beneath and white surrounding wall with leaf-pattern in gold.

138 iii Aurangzeb

Johnson Album 23, no.5

Inscribed above in Persian: *shabih-i aurangzeb padshah* (portrait of the emperor Aurangzeb); numbered 45 in Persian inventory note

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Drawing with some gouache; on glazed paper or *charba* which has turned brown; on an album page with inner blue border and wide margin of plain paper

40 by 37mm; page 268 by 177mm

DESCRIPTION A head-and-shoulders portrait of Aurangzeb, facing left, with a single aigrette in his turban and a line-halo about his head.

138 iv Aurangzeb(?)

Johnson Album 64, no.1

Drawing with touches of gouache; three borders of gilt floral decoration

151 by 105mm; page 324 by 230mm

Reverse: blank, inscribed: *Book 64* being the first page of Johnson Album 64

DESCRIPTION Aurangzeb, facing right, his beard turning white, rests both hands on the hilt of a long straight sword, and a dagger hangs at his waist.

138 v Aurangzeb

Johnson Album 26, no.13

Gouache with gold; on an album leaf with blue and green borders

180 by 116mm; page 376 by 249mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy; 18th century

DESCRIPTION Aurangzeb faces right, holding a straight sword and fly-whisk, dressed in white with a pale green turban. The background is green with pinkish clouds at the top.

139 i–x Ten male portraits

Mughal, *c*1700

Johnson Album 1, no.5d; 4, nos 11 and 20; 18, nos 9 and 13; 24, nos 6 and 9; 25, no.3; 56, no.7; 60, no.11

139 i A Mughal courtier

Johnson Album 1, no.5d

Gouache with gold; on an album page with three other portraits (nos 85, 747viii and 487), with outer mauve gilt-sprinkled border

133 by 79mm; page 493 by 369mm

DESCRIPTION A Mughal courtier, facing right, stands dressed in white Shah Jahan period costume with a decorated *patka*, his left hand on the hilt of his sword.

139 ii A Mughal nobleman

Mughal, *c*1700

Johnson Album 4, no.11

Numbered 52 in Persian inventory note

Gouache with gold; the figure has been excised, the field and sky being Lucknow additions, *c*1780; on an album page with inner blue border and outer gilt-sprinkled margin

215 by 147mm; page 415 by 290mm

DESCRIPTION A Mughal nobleman stands facing right, his hands resting on his sword and dagger, dressed in a purple *jama* with decorated *patka* and boots. A conventional flowering field lies beneath his feet. The sky is pale blue with coloured streaky clouds at the top.

139 iii A Hindu nobleman

Mughal, *c*1700

Johnson Album 4, no.20

Numbered 58 in Persian inventory note

Gouache with gold; the carpet and green background are Lucknow additions, *c*1780; on an album page with floral and blue borders, and outer gilt-sprinkled margin

128 by 70mm; page 412 by 290mm

DESCRIPTION A Hindu nobleman, facing right, kneels holding a rosary in his right hand, dressed in an orange *jama* and white turban. There is a floral pink carpet and green background.

139 iv A boy

Johnson Album 18, no.9

Numbered 3 in Persian inventory note

Gouache with gold; on an album page with fawn and plain borders

152 by 86mm; page 372 by 251mm

DESCRIPTION A boy, facing right, stands in a field with his hands folded, dressed in a dark green *jama* and orange boots. The sky is green with coloured streaks at the top.

139 v A Mughal nobleman

Johnson Album 18, no.13

Numbered 1 in Persian inventory note

Gouache with gold; on an album page with fawn and plain borders

243 by 177mm; page 375 by 253mm

DESCRIPTION A lightly bearded Mughal nobleman rides a prancing chestnut stallion to the right across flowery grassland, holding a lance in his right hand. The sky is blue-green.

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139 vi A Mughal officer

Mughal, *c*1703

Johnson Album 24, no.6

Inscribed on background above shield in Persian: *shahr-i ramazan, Sannah 14* (month of Ramadan, year 14 – for AH1114/AD1702–1703?); numbered 4 in Persian inventory note; on reverse: *tasvir-i maghfirat shah . . .* (a portrait of the deceased king . . .); above in *nagari: Muhammad Khan kuar* (prince Muhammad Khan)

Drawing with a little colour and gold; on an album page with borders of blue, yellow and green paper

168 by 112mm; page 317 by 218mm

DESCRIPTION A Mughal officer, facing right, stands carrying his sword and shield at his side, resting his hands on the hilt of his *talwar*.

139 vii Two Mughal noblemen

Johnson Album 24, no.9

Numbered 57 in Persian inventory note

Two tinted drawings with gold, mounted together as a single picture; on an album page with yellow border and gilt-sprinkled blue margin

152 by 145mm; page 320 by 232mm

DESCRIPTION The nobleman on the left carries a staff, the one on the right a straight sword and *talwar*; they stand facing one another.

139 viii Asad Khan (d1717) in his youth

Johnson Album 25, no.3

Inscribed above in Persian: *tasvir-i asad khan hangam-i javani* (portrait of Asad Khan in the time of his youth); numbered 3 in Persian inventory note; on reverse in *nagari*: *Asad Khan*

Tinted drawing with gold; on an album page with borders of paper tinted yellow and blue

158 by 90mm; page 297 by 204mm

DESCRIPTION Asad Khan, facing left, stands holding a letter-bag on his right hand, with his left hand resting on the hilt of his *talwar*.

NOTE Asad Khan Asaf ud-Daula Jamla al-Mulk had as a boy been a favourite of Shah Jahan, and became Grand Vizier under Aurangzeb. He was a kind and sympathetic character who, after many achievements, died in AH1129/AD1717 at the age of ninety-four lunar years (Shah Nawaz Khan (1911–52), I, 270).

139 ix A youth

Johnson Album 56, no.7

A Persian inscription on the foreground has been altered, ending: . . . *lian shikoh*(?)

Gouache; on an album leaf with tinted paper borders trimmed at top and bottom

171 by 76mm; page 241 by 167mm

Reverse: a blue panel of arabesques and seven lines of Persian text in *nasta'liq*; 17th century (probably Deccani)

DESCRIPTION A handsome youth with a curl on his cheek, stands holding a blue and white bottle and cup (the bottle painted with Chinese figures), wearing an orange and gold turban, orange trousers and transparent white chemise.

139 x A Mughal officer

Johnson Album 60, no.11

Numbered 51 in Persian inventory note; inscribed on reverse: *'amal-i chait . . .*(?)

Drawing with some gouache; paper border on three sides

157 by 110mm; page 185 by 122mm

DESCRIPTION An officer with a moustache is seated against a bolster, facing right, holding a pink flower, and dressed in a transparent *jama* and gilt turban.

140 Two ladies in a chamber

Mughal, *c*1700

Johnson Album 10, no.5

Gouache with gold; on an album leaf with fawn border and mauve margin

190 by 110mm; page 380 by 248mm

Reverse: *nasta'liq* calligraphy signed by Aziz Allah; 18th century

DESCRIPTION Two ladies are seated against red cushions, one offering the other refreshment. An archway is behind with a canopy above.

141 A prince with a tambur-player (illustrated)

Mughal, *c*1700

Johnson Album 1, no.29

Inscribed beneath in Persian: *'amal-i afzal 'ali khan* (the work of Afzal Ali Khan); numbered 15 in Persian inventory note

Gouache with gold; on an album page with gilt-decorated panels above and below the miniature and a blue gilt-sprinkled margin

328 by 226mm; page 418 by 281mm

An oval seal on the reverse is erased

DESCRIPTION The prince is seated against cushions on a carpeted terrace listening to a *tambur* played by a girl who kneels before him, while another stands behind waving a *morchal*. In the foreground is a garden with pavilions on either side and beyond, a landscape with buildings and travellers.

NOTE The prince was previously playing a *vina*, and

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has been altered to hold a wine-bottle. Other areas of over-painting are evident, in particular the tops of the buildings and the distant landscape which is in the style of the late eighteenth century. The fact that the main figure was holding a *vina* suggests that the miniature may originally have been a *ragamala* illustration.

142 Shah Jahan visiting Miyan Mir

Mughal, *c*1700

Johnson Album 26, no.6

Inscribed with identifications of the characters in Persian: *Hazrat-i Miyan Mir*; *Shah Jahan*; *Dara Shah*; *Shah Shuja*; *Aurangzeb*; *Murad Bakhsh*; *Asaf Khan*

Tinted drawing; on an album page with blue and plain borders sprinkled with gold

299 by 169mm; page 347 by 236mm

Reverse: a page of *naskhi* calligraphy written diagonally on silver-sprinkled blue paper with stencilled margin; 18th century

Reproduced: Moin-ud-Din (1969), facing p.8

DESCRIPTION Shah Jahan kneels before Miyan Mir who sits outside a leaf hut. Dara Shikoh and an attendant are behind the emperor, and the other three sons are with Asaf Khan on the left. A horse with groom is in the foreground.

143 Christ with angels (illustrated)

Mughal, *c*1700

Johnson Album 1, no.1a

Numbered 5 in Persian inventory note; inscribed on reverse: *varaq . . . 2* (page . . . 2)

Brush drawing with some gold; mounted with no.27 on an album leaf with three borders of gilt floral decoration on plain, blue and green backgrounds

146 by 110mm; page 485 by 330mm

DESCRIPTION Eight winged angels kneel in a circle to adore the Christ Child who lies on a bed of gold.

144 Muslim divines (illustrated)

Mughal, *c*1700

Johnson Album 58, no.12

Inscribed in Persian with names as below; numbered 40 in Persian inventory note

Unfinished drawing with slight colouring in places; backed with Whatman paper watermarked 1808; paper extensions at sides

248 by 148mm; page 248 by 168mm

DESCRIPTION Six Muslim divines are seated for discussion: Miran Muhyi al-Din Ghaus al-Zaman; Muin al-Din; Shah Sharaf(?); Qutb Sahib; Nizam al-Din Auliya; Shaikh Farid Attar. A tomb-like structure stands in the centre.

145 A party of kanphat yogis (illustrated)

Mughal, *c*1700

Johnson Album 22, no.15

Inscribed in left foreground in Persian: *'amal-i mas'ud, sunnah 1012* (the work of Masud, year AH1012/AD1603–1604); on reverse: *majlis-i kanphatha* (an assembly of *kanphats*)

Tinted drawing with gold; on an album leaf with inner border of marbled paper and an outer border of leaf-motifs in blue and gold

224 by 130mm; page 361 by 240mm

DESCRIPTION The yogis rest around a fire before a banyan tree, one with his hand on an upturned pot, another standing on the left with a fan decorated in colours and gold. A dog is in the foreground and a shrine on the hill behind.

NOTE The inscription, although pointing to an early seventeenth-century date, is spurious. *See* nos 45 and 218, which bear almost identical attributions.

146 Bahramand Khan (d1702)

By Lachman Singh, Mughal, *c*1700

Johnson Album 1, no.14

Inscribed above in Persian: *tasvir-i bahramand khan* (a picture of Bahramand Khan); below: *'amal-i lachman singh* (work of Lachman Singh)

Lightly coloured drawing; on an album leaf with mauve gilt-sprinkled border

216 by 123mm; page 377 by 250mm

DESCRIPTION Bahramand Khan, facing right, stands with his right hand resting on a *katar*, holding up his left hand. His turban and *patka* are decorated in green.

NOTE Bahramand Khan served under Aurangzeb, becoming Mir Bakhshi (chief paymaster) in 1692. He died in the Deccan in 1702 (Shah Nawaz Khan (1911–52), I, 365).

147 i–viii Eight portraits of Mughal royalty and noblemen

Mughal, *c*1700

Johnson Album 1, nos 5c and 6b; 18, no.1; 22, no.4; 23, no.6; 58, nos 2 and 16; 59, no.4

147 i Shah Jahan (1628–57)

Johnson Album 18, no.1

Numbered 3 in Persian inventory note

Gouache with gold; mounted within the text-space of the left half of a double-page heading of a 16th-century Persian manuscript, illuminated in colours and gold with blue predominating

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39 by 31mm; page 382 by 245mm

DESCRIPTION Shah Jahan, middle-aged, is shown head and shoulders facing left, with a gold halo, and wearing a fur-collared gold coat and a plumed turban.

147 ii **Shah Jahan (1628–57)**

Johnson Album 58, no.16

Inscribed above in Persian: *tasvir-i shah jahan padshah* (a likeness of the emperor Shah Jahan); identification repeated in Hindi on reverse; numbered 68 in Persian inventory note

Gouache on blue-green paper; pink-tinted paper border

192 by 103mm; page 253 by 160mm

DESCRIPTION Shah Jahan, middle-aged, is standing facing right. His white *jama* is decorated with orange flowers and there is a radiant gold halo about his head.

147 iii **Shah Jahan (1628–57)**

Johnson Album 1, no.6b

Inscribed above in Persian: *tasvir-i hazrat-i shah jahan* (a picture of his majesty Shah Jahan)

Gouache with gold; oval with narrow gold border; on an album page with three other portraits (nos 12ii; 12v and 50ii), with outer mauve gilt-sprinkled border

27 by 22mm; page 490 by 370mm

DESCRIPTION Shah Jahan, his beard turning white, is shown head and shoulders facing right; green background.

147 iv **A raja**

Johnson Album 58, no.2

Inscribed at top and on reverse in Persian: *Raja Birbadar*; numbered 24 in Persian inventory note

Gouache; uncoloured paper border with rules in black and gold

192 by 104mm; page 252 by 149mm

DESCRIPTION A raja, identified as Raja Birbadar, stands facing left, his hands resting on a black shield and the handle of his *katar*, wearing a mid-length *jama*; green background.

147 v **Mirza Aziz Allah Khan**

Johnson Album 59, no.4

Inscribed above in Persian characters: *mirza 'aziz 'allah baradar-i ruh 'allah khan* (Mirza Aziz Allah brother of Ruh Allah Khan); Persian inventory note (not numbered)

Gouache; uncoloured paper border

163 by 84mm; page 220 by 144mm

DESCRIPTION Mirza Aziz Allah Khan, facing left, stands on grass dressed in a green *jama* and striped trousers, holding a sword in his left hand and orange flower in his right hand. The sky is greenish.

NOTE Aziz Allah Khan served for Aurangzeb in the Deccan, and while his brother Ruh Allah Khan was governor of the province of Bijapur, he was appointed governor of the forts of Bijapur and Qandahar (Deccan) (Shah Nawaz Khan (1911–52), I, 335).

147 vi **Qulich Khan Bahadur (d1686)**

Johnson Album 23, no.6

Numbered 18 in Persian inventory note; on reverse: *in tasvir qulich khan bahadur* (this [is] a portrait of Qulich Khan Bahadur)

Gouache with gold; on an album page with narrow gold border and margin of plain paper

210 by 133mm; page 270 by 192mm

DESCRIPTION Qulich Khan, facing right, stands in a field, holding a paper in his right hand and resting his left hand on his *talwar*. He wears a fur-collared coat over his *jama*; green background.

NOTE This is probably not Qulich Khan Turani, governor of Kabul and Kandahar (*d*1654), but Qulich Khan Khwaja Abid who was killed at the seige of Golconda in 1686:

> There he was struck by a cannon ball on the shoulder, and his hand was blown off. He exhibited great self-control, and rode back to his camp. Jumdat-ul-Mulk Asad Khan, who was deputed to enquire and comfort him, found on arrival surgeons busy removing splinters of bone from his shoulder, and he kneeling firmly was busily conversing with those present without a frown on his face. He was drinking a cup of coffee with his second hand, and said that an expert stitcher had luckily been found. (Shah Nawaz Khan (1911–52), II, 539–41)

But he died soon after.

147 vii **Nawab Buzurg Umed Khan (d1694)**

Johnson Album 22, no.4

Inscribed beneath in Persian: *Buzurg Umed Khan*; numbered 19 in Persian inventory note; on reverse: *nawab buzurg umed khan, 'amal-i fath chand* (Nawab Buzurg Umed Khan, the work of Fath Chand); numbered *15* and *23*

Tinted drawing with gold; on an album page with two borders of gold arabesques and an outer margin of gold flowers on blue paper; the miniature has been reset, the outer margin originating from the same album as no.137

155 by 88mm; page 338 by 234mm

DESCRIPTION Nawab Buzurg Umed Khan, facing left, stands in a field, his hands folded over the hilt of his *talwar*, and his *jama* decorated with leaf-motifs.

NOTE Buzurg Umed Khan, son of Shayistah Khan, governor successively of Allahabad and Bihar under

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Aurangzeb, died in 1694 (Shah Nawaz Khan (1911–52), I, 428). While the identification is probably correct, the attribution to the artist Fath Chand is apparently unfounded.

147 viii A Mughal courtier

Johnson Album 1, no.5c

Gouache with gold; on an album page with three other portraits (nos 85, 139 and 487); outer mauve gilt-sprinkled border

135 by 76mm; page 493 by 369mm

DESCRIPTION The courtier, in Aurangzeb period costume, stands facing left, holding a *talwar* in his right hand. His white *jama* is decorated with pink leaves.

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MUGHAL (1707–48)

Aurangzeb lived to the age of eighty-seven, and his long reign terminated with his death in 1707. His eldest son Sultan Muhammad was by then already deceased, so the throne passed to the second son, Mu'azzim, who took the title of Bahadur Shah. But he also was an ageing man, and his death in 1712 at the age of sixty-eight left the throne vacant again. Bahadur Shah's son Jahandar proved totally unfit to rule, and within a year he had been deposed by his own nephew Farrukh Siyyar (1713–19). Until this point there had been little detectable advance in Mughal painting since the death of Aurangzeb. There had been very few portraits of Bahadur Shah as emperor, but the number of representations of Farrukh Siyyar suggest that he took a greater interest in painting. Number 138ii shows the new emperor holding the insignia of imperial office, himself appearing a little uncertain of his position. The style has an extra garishness of colour not found in equivalent pictures of the late Aurangzeb period, a colourful boldness which is here formalised in the streaks of coloured sky arching over the emperor. The Farrukh Siyyar style is also represented at its most typical by no.156. Here most of the painter's attentions have been reserved for the main figures and the throne, while the surroundings have been left comparatively empty. The trees are typically dark green with the leaves shown in a paler hue. Parallel with miniatures in this style, manuscripts were produced in a more traditional manner, perhaps at centres away from the Mughal court. Number 159 is an illustration from a romance which has been separated from its volume and mounted as an album page. The rather precise style refers back to the Aurangzeb period and makes few concessions to the innovations found in Farrukh Siyyar's court pictures.

On the deposition of Farrukh Siyyar in 1719 by the Sayyids, there was a short period of confusion during which two youthful puppet emperors, Rafi ud-Darjat and Rafi ud-Daula, were installed, only to die almost immediately of consumption. Muhammad Shah, a first cousin of Farrukh Siyyar, ascended the throne in 1719 and was to rule until 1748. Although handicapped by the intrigues of his surrounding nobles, he was able to retain some vestiges of imperial living. Unable to control the military confusion and political pressures, he retired into the palatial peace of his immediate surroundings where he was able to patronise courtly pursuits. The effect on painting was beneficial. The number of court paintings that survives suggests that the atelier was small; the pictures have a tranquil quality peculiar to the period. The Library possesses one such court picture by Chitarman, unusual in that it shows the emperor indulging himself with one of his mistresses (no.160). More often the emperor is depicted sitting at one of his palace windows (no.161), a device current in Mughal painting since the time of Jahangir, but here indicative of the emperor's seclusion.

In 1735 Muhammad Shah suffered the ultimate ignominy of the invasion and sack of his capital at Delhi by Persian marauders under the leadership of Nadir Shah. Treasures including the peacock throne and illustrated manuscripts and albums were carted back to Iran, and the effect on court patronage of the arts can only have been disastrous. Nevertheless pictures from this time do survive, probably the products of patronage by noblemen outside the immediate court. Number 168 is by Govardhan, an attribution confirmed by the series of thirty-seven miniatures by him in a manuscript of the *Karnama-i-ishq* by Mukhlis (Johnson Album 38, *see* Appendix, p.313). The features of his work include lines of dark trees beyond terraces edged by a repetitive band of decoration, and a characteristic female face with the corner of the eye tinted pink. Govardhan's style was echoed by other artists, and it could well be that he was leader of an atelier. Muhammad Afzal's portrait of a girl, no.179, suggests a close collusion between the two artists, and nos 171–74 are the work of unidentified painters who were clearly followers of Govardhan.

In 1724 Sa'adat Khan was appointed to the governorship of Oudh by Muhammad Shah. Number 163 shows Sa'adat Khan in the company of the emperor, a drawing which was later coloured by an Oudh artist perhaps out of reverence for his dynasty's founder. Later in the eighteenth century it is the patronage of the nawabs of Oudh which provides the focal point for a most prolific area of provincial Mughal painting.

A series of fifty-three drawings, no.189, were obtained in India by Francis Buchanan-Hamilton (1762–1829) who retired from his service in India in 1815. The series is not a collection in the normal sense and appears to be the contents of an artist's atelier,

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perhaps that of a Mughal artist who was by then working in Bengal or Bihar where Buchanan-Hamilton spent most of his later years. Although some of the items date from outside the period 1748–1806 the group has been kept together in the catalogue as being of interest as a record of an artist's stock of working drawings.

148 Prince Azim al-Shan (d1712) (illustrated)

Mughal, *c*1710

Johnson Album 2, no.4

Inscribed beneath: *Azim ush Shan*; numbered 16 in Persian inventory note; on reverse in Persian: *qaimat-i tasvir-i padshah zada 'azim al-shan 20*
(the price of this picture of Prince Azim al-Shan is 20)

Gouache with gold; on an album page with blue and gilt-sprinkled borders

202 by 109mm; page 451 by 305mm

A square seal on the reverse has been erased

DESCRIPTION The prince, facing right, stands in a flowery meadow, holding a *sarpesh* in his left hand, and resting his right hand on the hilt of his sword. A radiant halo glows about his head and he is dressed in a pale yellow *jama* with brocade flowers, a red and gold turban, and decorated gold boots and *patka*. The sky is pale green with streaked and coloured clouds towards the top.

NOTE Azim al-Shan was one of the four sons of Bahadur Shah, and the father of Farrukh Siyyar. In 1704 Aurangzeb appointed him governor of Bengal where he made his capital at Patna, naming it Azimabad. He was killed in an elephant accident during the succession war of 1712.

149 A Mughal nobleman (illustrated)

Mughal, *c*1710

Johnson Album 4, no.28

Numbered 33 in Persian inventory note

Gouache with gold; on an album page with gilt-decorated border and gilt-sprinkled outer margin

211 by 144mm; page 413 by 282mm

Reverse: four lines of a quatrain written diagonally in *nasta'liq* calligraphy with illumination in colours and gold; 17th century

DESCRIPTION The nobleman kneels on a terrace beside a large wine-red cushion, dressed in a green *jama* with gold-decorated turban and *patka*. On the terrace beside him are his sword, fly-whisk, *pan* box and spittoon, and beyond, a lotus pool.

150 Shaikh Sa'di sleeping

Mughal, *c*1710

Add.Or.358; purchased 1 November 1931

Gouache with gold; on an album page with gold-decorated borders, the outer border with a bold foliate diaper in gold

170 by 126mm; page 475 by 316mm

Reverse: a page of *nasta'liq* calligraphy by Muhammad Ikram; 17th century

DESCRIPTION Sa'di rests beneath a mango tree, sleeping with his head on his hand and a book still held in the other hand. A musician kneels on the right playing a *tambur*.

151 Bahadur Shah (1707–12) on horseback

Mughal, *c*1710

Johnson Album 24, no.4

Charba, after an original of *c*1680; fragmented at edges and laid down on card

210 by 285mm; page 325 by 248mm

DESCRIPTION The emperor is mounted as for battle on an armoured stallion. A general stands facing him on the left and a footman with a spear attends on the right.

152 Two ladies on a terrace (illustrated)

Attributed to Rai Anup Chattar, Mughal, *c*1710

Johnson Album 21, no.6

Inscribed beneath in Persian: *'amal-i rai anup chattar*
(the work of Rai Anup Chattar)

Gouache with gold; mounted with a border of pale yellow paper

181 by 139mm; page 255 by 188mm

DESCRIPTION The ladies sit talking and taking refreshment on a terrace laid with a fine carpet of mid-seventeenth-century design. In the background is a lotus pool between green hillsides beneath a gold sunset sky with two ballooning clouds.

NOTE For a related composition, probably by Mihr Chand of Lucknow, *see* Kuhnel (1937), pl.11.

153 Himmat Khan (d1695) (illustrated)

By Thakur Rao Gaj Singh, Mughal, *c*1710

Johnson Album 1, no.12

Inscribed above in Persian: *tasvir-i navab himmat bahadur baradar-i sipahdar khan* (a picture of Nawab Himmat Bahadur, brother of Sipahdar Khan); below: *amal-i thakur rao gaj singh* (work of Thakur Rao Gaj Singh)

Gouache; background uncoloured; on an album page

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with outer mauve gilt-sprinkled border

158 by 121mm; page 377 by 249mm

Reproduced: Arnold (1921), fig.6

DESCRIPTION Himmat Khan, facing right, kneels against a pink cushion holding a small cup in his right hand. A jade-handled horse-headed dagger is in his belt, and he is dressed in a white *jama* and dark red turban with a gold band.

NOTE The two sons of Khan Jahan Bahadur Kokaltash were awarded the titles of Himmat Khan and Sipahdar Khan for their successful quelling of a Maratha uprising in the twenty-seventh year of Aurangzeb's reign. Himmat Khan Muhammad Hasan Muzaffar Khan was killed during another Mahratta campaign in AH1106/AD1695 (Shah Nawaz Khan (1911–52), I, 625).

154 Mirza Hidayat Allah

By Thakur Rao Gaj Singh, Mughal, *c*1710

Johnson Album 1, no.17

Inscribed above in Persian: *tasvir-i mirza hidayat allah koka-yi 'azam shah* (a picture of Mirza Hidayat Allah, foster-brother of Azam Shah); below: *'amal-i thakur rao gaj singh* (the work of Thakur Rao Gaj Singh)

Gouache with gold; on an album page with outer mauve gilt-sprinkled border

182 by 95mm; page 381 by 254mm

Reproduced: Arnold (1921), fig.5

DESCRIPTION Mirza Hidayat Allah, foster-brother of Azam Shah (third son of Aurangzeb), stands in a field facing right, resting his left hand on a sword, and with his right hand slightly raised. He is dressed in a decorated white *jama* and turban.

155 Farrukh Siyyar (1712–19) (illustrated)

Mughal, *c*1712–19

Johnson Album 2, no.3

Inscribed beneath: *Farakh Sir Padshah*; in Persian: *farrukh siyyar padshah* (the emperor Farrukh Siyyar); numbered 2 in Persian inventory note; on reverse: *qaimat-i tasvir-i farrukh siyyar padshah 120* (the price of this picture of the emperor Farrukh Siyyar is 120)

Gouache with gold; on an album page with gilt floral inner border, middle border of blue and white woven paper, and outer gilt-sprinkled pink border

196 by 117mm; page 453 by 306mm

Reverse: a square seal has been smudged

DESCRIPTION The emperor, facing right, stands in a flowery meadow holding a *sarpesh* and a *chauri*. There is a gold halo around his head and he is finely dressed in a jewelled turban and a gold *jama* with brocaded flowers. The pale blue sky is streaked and has coloured clouds towards the top.

156 Farrukh Siyyar receiving Husain Ali Khan (d1720) (illustrated)

Mughal, *c*1712–19

Johnson Album 18, no.5

Inscribed below in Persian: *farrukh siyyar padshah ma'a vazir husain 'ali khan* (the emperor Farrukh Siyyar with *vazir* Husain Ali Khan); numbered 21 in Persian inventory note; priced on reverse in *raqam*: 20(?) rupees

Gouache with gold; on an album page with floral border in two tones of gold

338 by 207mm; page 389 by 250mm

DESCRIPTION The emperor is enthroned on a garden terrace under a canopy. Husain Ali Khan stands before him holding an inscribed paper; a courtier is on the left with a *chauri*.

NOTE Husain Ali Khan was Amir al-Umra under Farrukh Siyyar, the office of *vazir* being held by his brother Abdullah Khan. For another picture of Farrukh Siyyar with Husain Ali Khan, *see* Burn (1922), 56. Husain Ali Khan was assassinated by Mir Haidar in 1720 (Shah Nawaz Khan (1911–52), I, 628–39).

157 Farrukh Siyyar

Mughal, *c*1712–19

Johnson Album 18, no.3

Gouache with gold; on an album leaf with blue and fawn borders

215 by 120mm; page 379 by 252mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy by Aziz Allah; 18th century

DESCRIPTION Farrukh Siyyar stands on a white terrace holding a straight sword in his right hand and a *sarpesh* in his left. He has a gold halo and is dressed in lilac.

158 Dara Shikoh with Lal Sahib Faqir (illustrated)

Mughal, *c*1712–19

Johnson Album 19, no.1

Inscribed on reverse in Persian: *dara shikoh la'l sahib faqir* (Dara Shikoh [and] Lal Sahib Faqir); numbered 72 in Persian inventory note; priced in *raqam*: 40 rupees; two inscriptions have been lost from the border above and below the picture

Gouache with gold; on an album page with fawn border

310 by 202mm; page 387 by 260mm

Reverse: the picture roughly sketched in mirror-image

Reproduced: Binyon and Arnold (1921), pl.XXII

DESCRIPTION Dara Shikoh is seated with the ascetic Lal Sahib Faqir upon a terrace covered with patterned

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rush matting. The prince is richly attired in a fur-collared coat and green *jama*, the ascetic in patched costume sitting on a tiger-skin. Two male musicians kneel playing a *tambur* and *khanjari*, one of them singing. A hut is on the left beneath trees, and there is a landscape on the right with a distant palace beyond trees.

NOTE As suggested by the inscription this is an accepted representation of Dara Shikoh with Lal Sahib, though the figure of the prince is not a good likeness. Binyon and Arnold (1921), record that Lal Sahib Faqir was born in Malwa in the reign of Jahangir, and that among his disciples was Dara Shikoh. Some of the conversations that took place between the prince and Lal Sahib in 1649 are noted in the *Nadir al-nikat*.

159 Illustration to a romance (illustrated)

Mughal, *c*1712–19

Johnson Album 12, no.5

Numbered 31 in Persian inventory note; inscribed in Persian on a slip of paper pasted to the reverse: *tasvir-i hasan u savaran u luban* (?) (a picture of Hasan and the horsemen . . .(?))

Gouache with gold; gilt-decorated border on three sides

182 by 148mm; page 355 by 200mm

Reverse: the lower half of a Persian text page with seven lines written in *nasta'liq*, giving an account of a conversation not related to the miniature

DESCRIPTION A prince (Hasan?) aims a bow and arrow towards a target which lies outside the picture. His four companions and a girl lie sleeping under a tree; their six horses and a mule are tethered in a row.

160 Muhammad Shah making love (illustrated)

By Chitarman, Mughal, *c*1720–30

Johnson Album 66, no.1

Signed at bottom in Persian characters in gold: *'amal-i khanazad chitarman* (the work of the palace-born Chitarman)

Gouache; gilt-decorated and green borders added later

390 by 308mm; page 507 by 414mm

DESCRIPTION The emperor is making love upon a bed placed on a verandah before a fountain and pool, with two girl attendants standing on either side holding a *morchal* and fan. There is a green halo about the emperor's head and he still wears his white *jama* and turban. Flowers are in the foreground, and the canopy and blinds above are decorated with gold flowers.

161 Muhammad Shah (1719–48) at a window (illustrated)

Style of Chitarman, Mughal, *c*1720–30

Add.Or.2769 (formerly Album 69, no.2); purchased from Mirza Yusuf Khan, 11 March 1914, together with nos 187, 206iii and 405

Inscribed on reverse in Persian: *tasvir-i hazrat furozish-i islam-gah muhammad shah padshah* (picture of his majesty, the splendour of the seat of Islam, Muhammad Shah Emperor)

Gouache with gold; gold and blue borders

168 by 118mm; page 188 by 135mm

DESCRIPTION The emperor is seated facing right, wearing a white *jama* and turban with a radiant gold halo, and holding the mouthpiece of a hookah. The background is grey with a rolled-up blind above and white marble surround to the window.

162 i–ii Two portraits of Mughal noblemen

Mughal, *c*1720–30

Johnson Album 23, no.11; 26, no.10

162 i A nobleman

Johnson Album 23, no.11

Inscribed on reverse in Persian: *khan-i khanan valad-i bairam khan* (Khan-i Khanan, son of Bairam Khan); Persian inventory note (not numbered)

Gouache with gold; on an album page with border of gold arabesques on blue and a plain outer margin

193 by 109mm; page 275 by 189mm

DESCRIPTION The nobleman, facing right, is seated on a carpet against a floral gold bolster, dressed in a floral green *jama* with illuminated *patka* and turban.

NOTE The inscription on the reverse identifying the subject as Abd al-Rahim Khan, Khan-i Khanan, son of Bairam Khan (*b*1556–*d*1627), is incorrect on grounds of likeness and costume. For notes on Abd al-Rahim Khan and a list of portraits, *see* Stchoukine (1929–30), 219.

162 ii A nobleman

Johnson Album 26, no.10

Tinted drawing with gold; on an album leaf with blue and pink borders

194 by 137mm; page 379 by 250mm

Reverse: two *baits* of a Persian *qasidah* written in diagonal *nasta'liq* on a floral background; signed by Ahmad al-Husaini; 17th century

DESCRIPTION The nobleman, with full black beard, kneels on a terrace with a pink bolster, smoking a *nargila*.

163 Muhammad Shah with Sa'adat Khan of Oudh (illustrated)

Mughal, *c*1725

Johnson Album 4, no.4

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Inscribed on the letter held by Sa'adat Khan in Persian: *az faiz o karam omidvar ast* (he is hopeful of bounty and kindness); above: *shabeh-i muhammad shah padshah* (a likeness of emperor Muhammad Shah); and: *shabeh-i navab burhan al-mulk bahadur* (a likeness of Nawab Burhan al-Mulk Bahadur); numbered 10 in Persian inventory note

Gouache, the figures remaining as drawings with gold, the colour added probably in Oudh, *c*1770–80; on an album leaf with inner gilt-decorated border

265 by 213mm; page 406 by 288mm

Reverse: two *baits* of an Arabic *qasidah*; signed by the calligrapher Abul-Baqa al-Musavi and dated AH1094/AD1683

DESCRIPTION Muhammad Shah stands on a terrace with Nawab Burhan al-Mulk (Sa'adat Khan), founder of the Oudh dynasty, the emperor holding a bow and arrow and the mouthpiece of a hookah borne by a youthful attendant. On the left, Sa'adat Khan is holding a letter in his left hand and a *morchal* over his right shoulder. There is a river on the far side of the terrace and a verdant landscape beyond.

164 A young courtier

Mughal, *c*1730

Johnson Abum 24, no.5

Drawing; on an album page with borders of blue, yellow and pink, each sprinkled with gold

88 by 60mm; page 331 by 228mm

DESCRIPTION The bearded courtier, facing right, is seen three-quarter length with his hands folded at his waist.

165 Two ladies

Mughal, *c*1730

Johnson Album 30, no.10

Identified incorrectly on reverse in Persian: *Lalit ragini*; a short inscription on the balustrade of the picture is damaged and illegible

Gouache with gold; on an album page with fawn and gilt-sprinkled borders

135 by 90mm; page 266 by 207mm

DESCRIPTION The two ladies are sitting against a bolster wearing transparent drapes, one wears a turban in the style of a boy. There is a doorway behind with a blind drawn up.

NOTE Another version of this subject is in the Victoria and Albert Museum, I.S.272–1952.

166 A musician

Mughal, *c*1730

Johnson Album 4, no.16

Numbered 53 in Persian inventory note

Gouache with gold; probably a fragment of a larger picture, set on a field of painted floral decoration executed at Lucknow, *c*1780; on an album page with gold-decorated blue border and outer gilt-sprinkled margin

68 by 43mm; page 415 by 290mm

DESCRIPTION The musician playing a pair of small cymbals, and wearing an orange *dhoti*, is seated on a decorated carpet with an alcove behind.

167 A girl with a yo-yo (illustrated)

Mughal, *c*1730

Johnson Album 13, no.8

Numbered 8 in Persian inventory note

Gouache with gold; on an album page with undecorated border and margin

167 by 86mm; page 367 by 248mm

DESCRIPTION The girl walks in a field beside blossoming shrubs, wearing a red-brown turban and salmon-pink trousers beneath a full skirt. There are coloured clouds at the top.

168 A night ceremony (illustrated)

By Govardhan, Mughal, *c*1735–40

Johnson Album 1, no.28

Numbered 7 in Persian inventory note; inscribed on reverse: . . . *hazrat-i shah naqsh* . . . *Govardhan* (?) *musavvir* (this inscription is partly missing where the surface has been torn away, but it indicates that the mulla is of the Naqshbandi order and that the picture is by the painter Govardhan)

Gouache; on an album page with gilt-decorated navy blue border and gilt-sprinkled outer margin

340 by 220mm; page 464 by 310mm

Reproduced: I.O.L. postcard: monochrome series no.2

DESCRIPTION A mulla bearing a lamp presides over a ceremony where girls and youths bear gifts at night. The mulla is dressed in green with a fur collar, and his accolyte stands behind him. The girls are ranged on either side with a child in the centre, on a terrace flanked by buildings under a starry sky.

NOTE Although the inscription on the reverse is defective the miniature can be attributed with confidence to Govardhan on the basis of his thirty-seven miniatures executed *c*1734–39 in the manuscript of *Karnama-i-ishq* by Mukhlis, Johnson Album 38. Throughout the manuscript details similar to those in the present miniature are to be found. These include buildings with bands of floral decoration at the top, lines of dark trees beyond terraces, crenellated clouds of various colours, evenly dotted stars, simple tree-trunks, formal garden foregrounds, terraces edged with a standard and repetitive band of decoration, formalised grass at the edge of pools, a characteristic girl's head and face

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with a pink-tinted eye corner, and the gold trim of the *chadar* running through the ear. The manuscript was produced under Mughal patronage, presumably at Delhi. A portrait of a lady by Govardhan is reproduced in Mehta (1926), pl.36.

169 i–ii Two *baramasa* illustrations

By Govardhan, Mughal, *c*1735–40

Johnson Album 11, nos 17 and 18

169 i Aghan (Margasirsha: November–December) (illustrated)

Johnson Album 11, no.17

Inscribed beneath in Persian: *'amal-i govardhan musavvir* (the work of the painter Govardhan); numbered 30 in Persian inventory note which identifies the month *Aghan*

Gouache; border of plain paper

258 by 172mm; page 309 by 212mm

DESCRIPTION Two ladies are seated in an open-sided room before a charcoal brazier, attended by a girl with a fan and another bearing a covered gold dish. There is a landscape in the distance on the left beyond a lake.

169 ii Asin (Asvina: September–October)

Johnson Album 11, no.18

Inscribed beneath in Persian: *'amal-i govardhan musavvir* (the work of the painter Govardhan); numbered 28 in Persian inventory note which identifies the month *Asin*

Gouache; border of plain paper

268 by 178mm; page 321 by 220mm

DESCRIPTION A lady is seated in an open-sided room with a girl servant standing behind her, another approaching from the left with a covered gold dish, and a third kneeling on the terrace playing a *tambur*.

170 A prince and his lady

Attributed to Govardhan, Mughal, *c*1735–40

Johnson Album 13, no.7

Gouache with gold; on an album leaf with a gilt-decorated fawn border and plain margin

217 by 160mm; page 375 by 250mm

Reverse: six lines of cursive *naskhi* calligraphy with illumination; 17th century

DESCRIPTION A young prince entertains his lady on a terrace at night with refreshment and music. Three girl musicians are on the left and two other attendants on the right. A moonlit landscape is visible to the left.

171 The night of Shab-barat (illustrated)

Style of Govardhan, Mughal, *c*1735–40

Johnson Abum 20, no.2

Numbered 25 in Persian inventory note; inscribed on reverse: *tasvir-i shab-barat* (a picture of *Shab-barat*); priced on the reverse in *raqam*: 15 rupees

Gouache with gold; mounted with border of undecorated paper with gold rules

214 by 144mm; page 293 by 203mm

DESCRIPTION A Mughal lady is letting off fireworks on the night of *Shab-barat*, with her girl attendant standing beside her holding a dish with more fireworks. Lamps are burning on the building and fireworks are going off on the far side of the river.

NOTE *Shab-barat* is held on the eve of the fourteenth day of the month of *Shaban* on which a vigil is observed with prayers, feastings and illuminations, and Moslems make offerings and oblations in the names of ancestors. On this night the lives and fortunes of mortals for the coming year are registered in heaven.

172 Karthika (October–November)

Style of Govardhan, Mughal, *c*1740

Add.Or.920; purchased at auction 26 January 1959

Inscribed in Persian characters: *katik (kartik)*; numbered *58*

Gouache with gold; on an album page with pink and plain borders

258 by 174mm; page 450 by 324mm

A seal on the reverse is dated AH1167/AD1753–54

DESCRIPTION A princess listens to two girl singers on a garden terrace by moonlight; two attendant maid-servants sit and stand. An illustration from a *baramasa* series.

NOTE This picture was acquired by Robert Clive during his final appointment as Governor of Bengal, 1765–67. It was in the Powis family Collection until its purchase by the Library.

173 Sri Raga (illustrated)

Style of Govardhan, Mughal, *c*1740

Johnson Album 17, no.2

Gouache with gold; on an album leaf with gold-decorated blue border and plain margin; edges reinforced with grey paper

238 by 163mm; page 405 by 285mm

Reverse: an exercise written in bold *nasta'liq* calligraphy; signed by Abd al-Rashid; 18th century

DESCRIPTION A prince is seated with his consort outside a house on a terrace, putting his arm about her shoulders. A *kinnara* kneels before them playing a *vina* and a peacock is perched on the roof.

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174 A reclining lady

Style of Govardhan, Mughal, *c*1740

Johnson Album 9, no.13

Numbered 12 in Persian inventory note

Gouache with gold; oval, perhaps cut from a larger picture; on an album leaf with gold-decorated borders of coloured paper and a plain outer margin

58 by 75mm; page 415 by 285mm

Reverse: an Arabic *quatrain* written in *nasta'liq* calligraphy by Muhammad al-Husaini; 17th century

DESCRIPTION A lady reclines on a couch, naked to the waist, wearing green trousers, with her maid massaging her leg.

175 A visit to an ascetic

Mughal, *c*1740

Add.Or.1038; presented by Dr John Fleming, *c*1814

Inscribed above: *From Dr Fleming* (repeated on reverse); on reverse in Persian characters: *'amal-i dal chand* (the work of Dal Chand); numbered *14*

Gouache; mauve border

107 by 145mm; page 146 by 187mm

Reverse: two sketched oval panels, one containing a drawing of the Madonna and Child; an oval seal bears the date AH1120/AD1708–1709

DESCRIPTION Three young girls accompanied by an older woman visiting an ascetic at night. The old ascetic sits on his tiger-skin outside a hut with two of his disciples near him.

NOTE The style is close to that of Govardhan; the Persian attribution to Dal Chand, who was also active at this time in Delhi and Rajasthan, seems improbable.

176 A girl playing a sitar

Mughal, *c*1740

Johnson Album 21, no.2

Numbered 19 in Persian inventory note

Lightly tinted drawing with gold; mounted with a border of pale yellow paper; grey paper extensions

175 by 118mm; page 265 by 185mm

DESCRIPTION The girl, facing right, is shown three-quarter length. Her *chadar* is trimmed with gold, and she holds a *sitar* over her shoulder.

177 A girl with a lotus

By Hunhar, Mughal, *c*1740

Johnson Album 11, no.14

Inscribed beneath in Persian: *mashmah* (?) *istadahgul-i kanval dar dast 'amal-i Hunhar* (. . . standing with a lotus flower in her hand, the work of Hunhar)

Gouache with gold; on an album leaf with border of gold floral arabesques on blue and a gilt-sprinkled margin

151 by 95mm; page 305 by 212mm

Reverse: a contemporary illustration of a flowering plant with two birds

DESCRIPTION A girl, facing left, stands in a field, holding a lotus flower with a long stem. She is finely dressed in embroidered pale blue trousers.

NOTE Hunhar was a Mughal painter from the period of Muhammad Shah. He later went to Lucknow, *see* nos 269–74.

178 i–iii Three portraits of women

Mughal, *c*1740

Johnson Album 9, no.9; 13, nos 10 and 11

178 i Lady with a lotus

Johnson Album 13, no.10

Gouache with gold; on an album leaf with blue border and pink margin

177 by 97mm; page 379 by 249mm

Reverse: eight lines of *naskhi* calligraphy by Ismat Allah, nephew of Yaqut Raqm-Khan; 18th century

DESCRIPTION The lady stands in a field holding a long-stemmed lotus, wearing a gold-trimmed *chadar* and skirt over orange trousers and wine-red slippers. The background is green with coloured clouds at the top.

178 ii A lady

Johnson Album 13, no.11

Gouache with gold; on an album leaf with blue border and pink margin

133 by 70mm; page 378 by 249mm

Reverse: Arabic *naskhi* calligraphy in two sizes of script; signed by Muhammad Ghauth; 18th century

DESCRIPTION The lady stands facing right, holding three poppies; pale blue background.

178 iii A girl

Johnson Album 9, no.9

Numbered 3 in Persian inventory note

Gouache with gold; on an album leaf with gilt-decorated blue border and plain outer margin

158 by 80mm; page 412 by 285mm

Reverse: a page of *nasta'liq* calligraphy by Muhammad Husain Kashmiri, with illuminated background; 17th century

DESCRIPTION The girl, facing right, stands in a field.

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holding with both hands a lotus flower with long stem. The background is green with coloured sky at the top.

179 Portrait of a lady (illustrated)

By Muhammad Afzal, Mughal, *c*1740

Johnson Album 11, no.2

Inscribed beneath in Persian: *chehrah-i gujeratin 'amal-i muhammad afzal* (the visage of a Gujerati girl, the work of Muhammad Afzal)

Gouache with gold; on an album leaf with two borders of gold arabesques and an outer gilt-sprinkled margin

146 by 93mm; page 305 by 213mm

Reverse: a contemporary illustration of a flowering lotus plant with two birds

Reproduced: Stchoukine (1929), pl.LII; Bussagli (1969), pl.34; I.O.L. postcard: colour series no.3

DESCRIPTION The lady, facing right, is seen three-quarter length, holding a sprig of white narcissus, and dressed in yellow, orange and green; green background.

NOTE Muhammad Afzal appears, on grounds of style, to have worked in close association with Govardhan. A picture by him is in the Binney Collection (Binney (1973), no.85).

180 A visit to a shrine (illustrated)

By Muhammad Faqirullah Khan, Mughal, *c*1740

Johnson Album 17, no.3

Inscribed beneath in Persian on a piece of paper which presumably originates from the picture's previous border: *amal-i muhammad faqir allah khan* (the work of Muhammad Faqirullah Khan)

Gouache with gold; on an album page made up of grey paper

248 by 173mm; page 398 by 281mm

Reproduced: Smith (1911), pl.CXXVII; Smith (1930), pl.164; Welch (1963), no.85; I.O.L. postcard: monochrome series no.34

DESCRIPTION A Hindu lady is visiting a Shaivite shrine where a lingam is placed beneath an arched colonnade topped by a dome. She is dressed in pale pink and red with her hair tied in a double bun. A yogini sits in a doorway on the left.

NOTE Muhammad Faqirullah Khan was one of Muhammad Shah's court artists who in later years found employment at a sub-court level. After 1750 he worked with Fath Chand on the *ragamala* series, *cf* no.201. For other works by him, *see* Binney (1973), no.76 and 84; Sotheby, 26 March 1973, lot 38, and 11 July 1973, lots 15 and 16.

181 Girls visiting a mulla

Mughal, *c*1740

Johnson Album 11, no.13

Gouache with gold; on an album leaf with two coloured borders decorated with floral designs in colours and gold

196 by 119mm; page 320 by 216mm

Reverse: a floral trellis design

DESCRIPTION Four Hindu girls bring offerings to a mulla of the Naqshbandi order at night. The mulla, standing holding a lamp, is dressed in white and mauve. The girls stand by a doorway on the left, two of them holding dishes.

182 A seated princess (illustrated)

Mughal, *c*1740

Johnson Album 13, no.12

Gouache with gold; on an album leaf with fawn and yellow borders

168 by 103mm; page 379 by 249mm

Reverse: two *baits* of a *masnavi* written diagonally in *nasta'liq* calligraphy by Abd al-Karim; 18th century

DESCRIPTION A princess sits facing left at a window. She has a radiant gold halo and her black hair trails down her back. The blind is rolled up against a grey background.

183 i–iii Three pictures of ladies

Mughal, *c*1740

Johnson Album 10, no.7; 13, no.13; 28, no.13

183 i A lady with a rose

Johnson Album 13, no.13

Gouache with gold; on an album leaf with fawn border and yellow margin

159 by 122mm; page 377 by 250mm

Reverse: a quatrain written in *nasta'liq* calligraphy; signed by Ratan Singh; 18th century

DESCRIPTION The lady facing right, sits beside a yellow cushion holding a mauve rose. There is a green halo about her head, and trees in the background.

183 ii Two ladies seated in a pavilion

Johnson Album 10, no.7

Gouache with gold; on an album leaf with fawn border and pink margin

212 by 152mm; page 380 by 250mm

Reverse: two lines of *naskhi* calligraphy written in green and gold on a brown background; 18th century

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DESCRIPTION Two ladies sit in a pavilion, one wearing a turban. Three girls are in attendance, one playing a *vina*, another with a hookah.

183 iii A girl seated on a morha beneath a tree (illustrated)

Johnson Album 28, no.13

Numbered 10 in Persian inventory note

Gouache with gold; on an album leaf with plain and blue borders decorated in gold with floral arabesques

183 by 116mm; page 361 by 240mm

Reverse: four diagonal lines of *nasta'liq* calligraphy; 18th century

DESCRIPTION A girl sits on a cane stool beneath a tree reading from a book and smoking a hookah, which is placed on a stand before her. There is a formalised sky.

184 Kanphat yogis

Mughal, *c*1740

Add.Or.1037; presented by Dr John Fleming, *c*1814

Inscribed above: *From Dr Flemming*; numbered *15* on reverse

Gouache; mounted with yellow border

58 by 88mm; page 202 by 142mm

DESCRIPTION Three *kanphat* yogis sit round a fire at night. Trees spread above them, and a pavilion is on the left.

185 Three girls

Mughal, *c*1740

Johnson Album 11, no.3

Gouache with gold; on an album page with plain and pink paper borders and silver rules

111 by 99mm; page 306 by 225mm

DESCRIPTION Three girls sit in a meadow, one smoking a *nargila*, the other two drinking.

186 Baz Bahadur and Rupmati

Mughal, *c*1740

Johnson Album 56, no.1

Inscribed on reverse: *Khosh-khat may(?)/Tasvir 20*

Gouache; on an album leaf with pink-tinted and uncoloured paper borders

70 by 112mm; page 240 by 167mm

Reverse: a design of a flowering plant with a yellow border; seal of E.I.C. Library

DESCRIPTION Baz Bahadur and Rupmati are hawking on horseback, with two attendants on foot; Rupmati indicates waterbirds by a pond on the right. A tree overhangs them from the left.

187 Sher Shah, Afghan emperor of Delhi (1540–45) (illustrated)

Mughal, *c*1740

Add.Or.2768 (formerly Album 69, no.1); purchased from Mirza Yusuf Khan, 11 March 1914, together with nos 161, 206iii and 405

Gouache with gold; mounted with decorated blue border

285 by 185mm; page 315 by 217mm

DESCRIPTION Sher Shah, holding a sword across his lap, sits nimbate on a *takht* set on a terrace beneath a fringed canopy. An attendant stands on the left and beyond the terrace fence is a bed of poppies and a green background.

188 i–lxxii Seventy-three floral designs assembled by a painter or craftsman (illustrated)

Mughal, 18th century

Add.Or.813–885; presented

Inscriptions: many of the drawings are inscribed in English *Wood* or *On Wood* suggesting that the designs were intended to be used for woodwork or furniture decoration. Number 188i is a piece of paper bearing an inscription in the hand of Mr Mickle (clerk at the Library until 24 March 1832): *Patterns of paintings on wood used for cabinets, boudoirs etc. in the reigns of the Mogul Emperors – Specimens of these finished and half finished copied from a painter's board sent to the Emperor Aurangzeb*. This information is almost certainly speculative being probably based on word of mouth information provided by the donor

Drawings on paper, some partly coloured with gouache

Sizes range from 67 by 48mm to 105 by 302mm

DESCRIPTION The designs are mostly of a formal nature showing sprigs of flowers derived from illustrations in flower books and adapted for decorative use of the type found on the borders of eighteenth-century album leaves or inlaid furniture, enamel work, architectural ornament, etc. A number of the designs have a distinctly far-eastern flavour, suggesting that they may have been taken from decorative objects imported from China or Japan.

189 i–liii Fifty-three drawings from an artist's atelier

Add.Or.1039–1091 (formerly Album 57, nos 1–53)

Mughal, chiefly 18th century

NOTE This collection of fifty-three drawings and

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miniatures was presented to the Library by Francis Buchanan-Hamilton (1762–1829), when he retired from his service in India in 1815, having spent most of his later years there in Bengal (*see* History of the Collection, p.29). Most of the items in the collection are of an ephemeral nature in that they are unfinished, incomplete, or have later doodles added to them, and it is fair to assume that Buchanan-Hamilton did not collect them in the ordinary sense, but acquired the group at one time. The series could well have been an accumulation of drawings and scraps from an artist's atelier, perhaps in Patna or Calcutta. On the basis of style the bulk of the items can be dated to the middle of the eighteenth century, but some are clearly earlier, notably no.189xlvi which is a Mughal portrait of *c*1600. At another extreme no.189liii is apparently the work of a European artist.

At the time of acquisition by Buchanan-Hamilton the drawings were probably loose, though soon after the smaller ones were mounted on paper leaves on the reverse of which were written the Persian and English descriptions. The majority of these descriptions are dubious. Indeed even the writer had his doubts about their reliability as in the case of no.189xxiii where he writes on the back of the picture *I suspect a mistake . . .* The grey paper surrounds were added after acquisition by the Library, and the manuscript numbers which are no longer in sequence referred to the folio numbers of former Album 57. In view of the interest of the series as an artist's collection it has been kept as a single group in preference to chronological distribution throughout the catalogue.

189 i Portrait of Akbar(?) (illustrated)

Mughal, perhaps early 17th century

Add.Or.1039

Inscribed on reverse: *Akber*; in Persian characters: *akbar badshah* (the emperor Akbar); numbered *1*

Drawing on paper with other sketches of a medallion and a girl's face; mounted with border of grey paper

133 by 130mm; page 224 by 160mm

Reproduced: Smith (1917), facing p.422; Brown (1917), pl.LXV, fig.2; Smith (1919), 367; Binyon and Arnold (1921), pl.X; Hambly (1968), fig.9; Gascoigne (1971), 106

DESCRIPTION A head-and-shoulders portrait, perhaps of the emperor Akbar, with head inclined downwards to the left, eyes almost closed, a drooping moustache, side-whiskers, and a loosely wound turban.

NOTE This portrait has been frequently reproduced as a contemporary portrait of Akbar, but the naturalistic effect achieved by the artist suggests a later date.

189 ii A courtier

Mughal, *c*1780

Add.Or.1040

Inscribed on reverse: *Abul Fuzul*; in Persian characters: *'abd al-fazl* (?); numbered *35*

Drawing; on a paper fragment mounted within a border of grey paper

42 by 33mm; page 223 by 151mm

DESCRIPTION The head of a courtier with full beard, turban and closed eyes, is shown in profile to the right, surrounded by unfinished sketches of other heads and faces.

189 iii A courtier

Mughal, *c*1770

Add.Or.1041

Inscribed on reverse: *Bhirbul a favourite minister of Akbar who married one of his daughters*; numbered *45*

Drawing; mounted on paper within a border of grey paper

63 by 69mm; page 223 by 160mm

Reproduced: Smith (1917), facing p.422; Smith (1919), 373

DESCRIPTION Head-and-shoulders portrait of a lightly bearded courtier, facing right, wearing a turban and cloak.

189 iv A nobleman

Mughal, *c*1760

Add.Or.1042

Inscribed on reverse: *Khan Dowran Khan / A very powerful noble in the reigns of Akber and Jehangir. He was the chief of the Hunt and from his buildings seems to have lived in greater splendour than any other noble. He was lame;* numbered *41*; in Persian: *khan duran jang*

Drawing; border of grey paper

168 by 92mm; page 225 by 157mm

DESCRIPTION The nobleman, facing right, stands holding a sword over his shoulder and a turban ornament in his left hand.

189 v A raja

Mughal, *c*1750

Add.Or.1043

Inscribed on reverse: *Raja Torul Mul a great chief at the court of Akber*; numbered *34*; in Persian: *raja atul* (?) *mal*

Drawing

Reverse: a faint drawing of an encounter between a monkey mounted upon a goat and a demonic figure, watched by a crowd of people

197 by 124mm; page 224 by 160mm

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DESCRIPTION The raja with short moustache, stands facing right, holding up his right hand, with a sword and shield at his side.

189 vi A raja

Mughal, *c*1700

Add.Or.1044

Inscribed on reverse: *Raja Man Singha* (probably for Raja Man Singh of Jaipur, 1590–1615)

Drawing; lower corners replaced; border of grey paper

183 by 134mm; page 224 by 160mm

Reproduced: Smith (1917), facing p.240

DESCRIPTION The raja with moustache and short-cut beard, stands facing right, his hands resting on the hilt of his sword. He wears a mid-length *jama* and pale pink turban with a single aigrette.

189 vii A raja

Mughal, *c*1700–50

Add.Or.1045

Inscribed on reverse: *Raja Man Singha* (the likeness is different from no.189vi which is similarly identified); in Persian: *raja man singh*

Drawing; two borders of plain and grey paper

135 by 67mm; page 224 by 160mm

DESCRIPTION The raja with a moustache is seated as if on horseback, facing left, with his *jama* tied to the left with a bunch of ribbon-ties, and a sword and shield at his side.

189 viii A raja

Mughal, *c*1700–50

Add.Or.1046

Inscribed on reverse: *Rai Chand the chief of Man Singhas family*; in Persian: *rai chand*; numbered *15*

Drawing; border of grey paper

152 by 122mm; page 224 by 160mm

DESCRIPTION The raja with neat moustache and shadowed features, stands facing right, his hands resting on the hilt of his sword, wearing a short six-pointed *jama* buttoned to the left, and a shield at his side.

189 ix A hermit with a lion

Mughal, *c*1700

Add.Or.1047

Inscribed on reverse: *Sheik Selim Chisti in his hermitage brought to light by taming a lion. He first was a favourite of Akber and then killed his own son pretending to transfer his life to Jehangir so that this prince might have a son*; in Persian characters: *shaykh chisti . . .*

Drawing with some grey and green wash; border of grey paper

143 by 211mm; page 224 by 160mm

Reproduced: Smith (1917), facing p.102

DESCRIPTION The hermit is seated outside a hut beneath a tree, stroking the lion which reclines beside him. A visitor stands on the right, and a horseman rides in the distant rocky landscape.

189 x A nobleman

Mughal, *c*1780

Add.Or.1048

Inscribed at top: *Ameer Khan in the reign of Muhummud Shah I*; on reverse: a sketch of a kneeling courtier with the number *36*

Drawing; border of grey paper

130 by 76mm; page 224 by 160mm

DESCRIPTION The nobleman, fully bearded, shown three-quarter length, facing right, stands holding a sword over his left shoulder.

189 xi An emperor

Mughal, *c*1700–50

Add.Or.1049

Inscribed on reverse: *Alumgir*

Drawing; border of grey paper

212 by 145mm; page 224 by 160mm

DESCRIPTION The emperor, bearded and with a halo about his head and turban, stands facing right, holding up his left hand as if to hold a jewel.

189 xii A princess

Mughal, *c*1760

Add.Or.1050

Inscribed on reverse: *A daughter of Alumgir*

Gouache; oval with uncoloured spandrels; grey paper border

99 by 94mm; page 223 by 160mm

DESCRIPTION A princess shown half-length facing right, holds a bunch of pink flowers. Her hair is arranged in European style tied with strings of pearls.

189 xiii A courtier

Mughal, *c*1780

Add.Or.1051

Inscribed on reverse: *Nawab Mukurub Khan a noble in the time of Alumgir*; in Persian: *nawab muqarab khan 'alamgiri*

Drawing; mounted on plain paper; border of grey paper

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47 by 38mm; page 224 by 160mm

DESCRIPTION A courtier, fully bearded, is shown head only, in profile facing left.

189 xiv A courtier

Mughal, *c*1760

Add.Or.1052

Inscribed on reverse: *Nawab Alimurdan Khan a noble in the time of Alumgir*; in Persian: *nawab 'alimardan khan*

Drawing; mounted on paper; border of grey paper

131 by 85mm; page 224 by 160mm

DESCRIPTION A fully bearded courtier kneels facing right with a cushion on his lap and a bolster behind him.

189 xv A nobleman

Mughal, *c*1750

Add.Or.1053

Inscribed in reverse: *Aly Murdun Khan who formed the canals at Dilli*

Drawing; border of grey paper

Reverse: sketches including a girl's head and a fish

158 by 109mm; page 224 by 160mm

DESCRIPTION A nobleman with a moustache, kneels facing left, his sword is at his side and a bolster behind him.

189 xvi A courtier

Mughal, *c*1760

Add.Or.1054

Inscribed above in Persian: *aghal*; on reverse: *. . . baradar-i danial* (. . . brother of Danial); in English: *Akal Khan son of Jahangir and brother of Daniel*

Drawing on brownish paper; mounted on paper; border of grey paper

81 by 81mm; page 224 by 160mm

DESCRIPTION Head-and-shoulders portrait of a courtier with a slight moustache, facing right.

189 xvii A courtier

Mughal, *c*1750

Add.Or.1055

Inscribed on reverse: *A son of Jehangir a younger brother of Daniel by the same mother*

Drawing; on paper which is cut and reset on paper background; border of grey paper

51 by 54mm; page 224 by 161mm

DESCRIPTION The courtier with a thin beard and moustache, is shown head and shoulders facing right.

189 xviii Three sketches

Mughal, *c*1750

Add.Or.1056

Inscribed above in Persian: *'Aghal Khan*; on reverse in English: *a brother of Akal Khan*

Drawings; mounted on paper; border of grey paper

106 by 137mm; page 224 by 161mm

DESCRIPTION Sketches of a kneeling courtier, the head of another courtier and two cats.

189 xix A lady

Mughal, *c*1760

Add.Or.1057

Inscribed above in Persian: *nur jahan*; on reverse in English: *Nur Jehan whose husband was murdered by Jehangir and she taken into the Haram*

Drawing; mounted on paper; border of grey paper

113 by 84mm; page 224 by 158mm

DESCRIPTION A lady, facing right, stands holding a jewel in her right hand, wearing a transparent dress over trousers.

189 xx A lady

Mughal, *c*1760

Add.Or.1058

Inscribed on reverse: *Humshira Nur Jehan sister of Nur Jehan the wife of Shir Afgun Khan who was carried off by Jehangir*; in Persian: *. . . rumshirah nur jahan*

Drawing; mounted on paper; border of grey paper

106 by 80mm; page 224 by 160mm

DESCRIPTION A lady, facing left, kneels with her left hand slightly raised, and a shawl wrapped about her head and shoulders.

189 xxi Two female heads

Mughal, *c*1760

Add.Or.1059

Inscribed on reverse in Persian: *ran*(?); numbered *27*

Drawing; mounted on paper; border of grey paper

84 by 42mm; page 224 by 157mm

DESCRIPTION Two female heads sketched one above the other, facing right and left, each with a veil.

189 xxii A nobleman (illustrated)

Mughal, *c*1760

Add.Or.1060

Inscribed on reverse: *Mahummud Kuli Khan foster brother of Jehangir*; in Persian: *muhammad quli khan*; numbered *39*

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Drawing; mounted on paper; border of grey paper

118 by 127mm; page 224 by 163mm

DESCRIPTION A nobleman with a moustache, is seated against a bolster on a terrace, facing right, wearing a slit-front coat, and with a sword and shield beside him.

189 xxiii An emperor

Mughal, *c*1760

Add.Or.1061

Inscribed on reverse: *Mahabut Khan a very powerful noble in the reign of Jehangir. I suspect a mistake as the glory is the usual emblem of a king*; in Persian: *nawab mahabat khan*; numbered *17*

Drawing with a little gold and colour on the halo and turban; sketch of a head in red ink on the right of the main figure; border of grey paper

176 by 122mm; page 224 by 160mm

DESCRIPTION The slightly bearded emperor stands holding a bow and an arrow, looking to the right. There is a halo about his head, and he is wearing a full-length *jama* and turban with a single aigrette.

189 xxiv A nobleman

Mughal, *c*1760

Add.Or.1062

Inscribed on reverse: *Meinur Mul a noble of Jehangir*; in Persian: *mur al-mulk*(?); numbered *7*

Drawing; mounted on paper; border of grey paper

114 by 82mm; page 224 by 153mm

DESCRIPTION The fully bearded nobleman kneels facing left, smoking a hookah.

189 xxv Aurangzeb

Mughal, *c*1700–50

Add.Or.1063

Inscribed on reverse: *Shah Jehan*; in Persian: *shah jahan badshah*; numbered *52*

Drawing; mounted on paper; bordered at top and bottom with grey paper

193 by 162mm; page 224 by 163mm

Reverse: a drawing of a buck

DESCRIPTION The emperor Aurangzeb, facing right, rides a prancing horse, holding a lance in the crook of his right elbow. His beard is turning white.

189 xxvi A courtier

Mughal, *c*1760

Add.Or.1064

Inscribed on reverse: *Dara Shekho*; in Persian: *dara shikoh*; numbered *22*

Drawing; border of grey paper

91 by 125mm; page 224 by 157mm

DESCRIPTION The head of a courtier, facing left, with his turban partly drawn.

189 xxvii A prince

Mughal, *c*1750

Add.Or.1065

Inscribed on reverse: *Dara Sheko son of Shah Jehan*; numbered *44*

Gouache; mounted on paper; border of grey paper

90 by 70mm; page 224 by 160mm

DESCRIPTION A prince, facing right, kneels with his hands folded in his lap, wearing a striped turban. There is a red cushion behind him and a yellow background.

189 xxviii A nobleman

Mughal, *c*1750

Add.Or.1066

Inscribed on reverse: *Sadullah Khan Vazir of Shah Jehan*; in Persian: *sa'dullah khan*; numbered *50*

Drawing with pink wash; mounted on paper, border of grey paper

121 by 98mm; page 224 by 162mm

DESCRIPTION The nobleman with short-cropped beard and a pink turban, kneels facing right, holding out his right hand.

189 xxix A nobleman

Mughal, *c*1750

Add.Or.1067

Inscribed: *Shaistah Khan father of Mumtari*; in Persian: *shayisteh khan*; on reverse: a sketch of a courtier inscribed: *supposed to be Asaph Khan*; numbered *10*

Drawing; border of grey paper

97 by 122mm; page 224 by 160mm

DESCRIPTION The nobleman is shown three-quarter length looking to the left.

189 xxx A Mughal nobleman

Mughal, *c*1700–50

Add.Or.1068

Inscribed on reverse: *Asoph Khan afterwards Aetmaldaulah father of Mumtazi mal*

Drawing; border of grey paper

198 by 146mm; page 224 by 160mm

DESCRIPTION The nobleman, facing left, is seated on a throne with elephant heads at the arms, holding a

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sword in his right hand. An attendant stands behind with a *chauri*.

189 xxxi A nobleman

Mughal, *c*1750–90

Add.Or.1069

Inscribed on reverse: *Nawab Himut Khan married to a sister of Mumtazi Mahl*; in Persian: *nawab himmat khan*; numbered *24*

Drawing; border of grey paper

199 by 151mm; page 224 by 160mm

DESCRIPTION The nobleman, facing left, kneels holding a flower, with a fountain beside him, and an attendant standing behind with a fly-whisk.

189 xxxii A nobleman

Mughal, *c*1700–50

Add.Or.1070

Inscribed on reverse: *The Khoaja Ghiasuddin a Patan, a noble of Shah Jehan*; in Persian: *Khwaja khiat uddin*; also identified in *nagari*; numbered *14*

Drawing; border of grey paper

144 by 114mm; page 224 by 160mm

DESCRIPTION The nobleman, facing left, sits smoking a hookah holding the mouthpiece in his right hand and a paper in his left.

189 xxxiii A prince

Mughal, *c*1700

Add.Or.1071

Inscribed on reverse: *Raja Amar Singha of Jodhpur who attempted to assassinate Salabut Khan in the presence of Shah Jehan and who was killed in the lower gate at Agra called since by his name*; in Persian: *raja amar singh*; numbered *40*

Drawing; mounted on paper; border of grey paper

60 by 89mm; page 224 by 160mm

DESCRIPTION A clean-shaven prince is shown head and shoulders facing left, wearing pearl earrings.

189 xxxiv A Mughal prince

Mughal, *c*1650–1700

Add.Or.1072

Inscribed on reverse: *Bhitul Gaur brother in law of Raja Amarsingha whom he put to death for attempting the life of Salabut Khan in presence of Shah Jehan*; numbered *42*

Drawing; mounted on paper; border of grey paper

132 by 93mm; page 224 by 160mm

Reproduced: Stchoukine (1929), pl.LIIb

DESCRIPTION The clean-shaven prince is shown head and shoulders facing left, wearing a turban with two aigrettes.

189 xxxv An officer

Mughal, *c*1700–50

Add.Or.1073

Inscribed on reverse: *Rajah Bithul Gaur a younger brother of the person of the same name. I suspect it is the same person at a more advanced age*; in Persian: *raja bithal gur*; numbered *49*

Drawing; mounted on paper; border of grey paper

40 by 37mm; page 224 by 160mm

DESCRIPTION The officer, with a turban and full moustache, faces right.

189 xxxvi A scribe

Mughal, *c*1700–50

Add.Or.1074

Inscribed at top: *Ferokseir*; in Persian: *farrokh siyyar badshah*; on reverse in Persian: *Hasan 'Ali Khan / 'Abdallah Khan*; in English: *Huseyn Ali /Abdullah /Murderers of the king*; numbered *30*

Drawing with touches of pink; border of grey paper

152 by 96mm; page 224 by 160mm

Reverse: a drawing of two courtiers kneeling holding books

DESCRIPTION The scribe with white beard, is seated by a striped cushion, holding a paper, dipping a pen into an inkwell beside him.

189 xxxvii A nobleman

Mughal, *c*1720–60

Add.Or.1075

Inscribed on reverse: *Muhummad Tuklu Khan Governor of Agra in the time of Ferokser*; numbered *51*

Drawing with a little gouache; mounted with border of grey paper

107 by 81mm; page 224 by 162mm

DESCRIPTION The fully bearded nobleman kneels, facing right, holding a flower. An attendant stands on the left.

189 xxxviii A youthful courtier

Mughal, *c*1750–80

Add.Or.1076

Inscribed on reverse: *Huseyn Aly Khan a Seyud who killed Ferokser*; numbered *28*

Drawing with pink-tinted face; mounted with border of grey paper

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141 by 75mm; page 224 by 160mm

DESCRIPTION The clean-shaven courtier is seated facing left with one knee raised, holding a bottle and cup.

189 xxxix An officer

Mughal, *c*1720–60

Add.Or.1077

Inscribed on reverse: *Abdullah Khan brother of Huseyn Khan who killed Ferokser. He was Suba of the Dakhin*; numbered *29*

Drawing; mounted with border of grey paper

105 by 95mm; page 224 by 160mm

DESCRIPTION The head of an officer with short moustache and turban faces left.

189 xl A scribe

Mughal, *c*1700

Add.Or.1078

Inscribed at top: *Jaya Singha*; in Persian: *jai singh*; in *nagari* characters: *jai singh*; numbered *12*; on reverse: *his wife*

Drawing with gouache; border of grey paper

134 by 74mm; page 220 by 159mm

Reverse: a drawing of a kneeling lady

DESCRIPTION A scribe stands looking to the left, holding a pen and a book, wearing a white-banded turban and mid-length *jama*, and with a seal and scissors hanging from his belt.

189 xli A courtier

Mughal, *c*1750

Add.Or.1079

Inscribed on reverse: *Raja of Krishnagar near Jayapur. His name Pratapa Singha in the time of Jaya Singha*; in Persian: *bardah-i kishangarh* (a servant (?) of Kishangarh); numbered *37*

Drawing with gouache; mounted with border of grey paper

53 by 49mm; page 224 by 159mm

DESCRIPTION The courtier is shown half-length facing right, wearing a yellow turban and white *jama*; green background.

189 xlii A courtier

Mughal, *c*1750

Add.Or.1080

Inscribed on reverse: *Molum Lal Dewan of Jaypur in the time of Pratap Singha the last Rajah*; in Persian: *. . . lal raja jaipur* (?); numbered *4*

Gouache; mounted with border of grey paper

128 by 80mm; page 224 by 160mm

DESCRIPTION A Hindu courtier, facing right, kneels raising his right hand, wearing a yellow turban and white *jama*; green background.

189 xliii A courtier

Mughal, *c*1750

Add.Or.1081

Inscribed on reverse: *Rajah Behadur Singha of Vair 5 or 6 coses from Gwalior a Jat under Suraj mal*; in Persian: *rajah bahadur singh*; numbered *48*

Drawing, partly in pink ink; mounted with border of grey paper

62 by 51mm; page 224 by 160mm

DESCRIPTION The courtier is shown half-length facing left, holding out his right hand.

189 xliv A young dervish

Mughal, *c*1760–80

Add.Or.1082

Inscribed on reverse: *Tan Sen a famous Hindu musician in the time of Vikrama of Ujayana*; numbered *18*

Drawing with wash; ruled borders; outer border of grey paper

109 by 78mm; page 224 by 160mm

Reproduced: Smith (1917), facing p.422

DESCRIPTION A boy dervish, facing left, is seated with staff and bowl, dressed in a simple hat and cloak.

189 xlv Three courtiers (illustrated)

Mughal, *c*1740–70

Add.Or.1083

Inscribed on reverse: *Amanuth Khan his son and brother. He came from Shiraz an artist famous for his inscriptions in Togra*; in Persian: *amanath shirazi baradar ma'ahu pesar* (Amanath Shirazi, brother and son); numbered *38*

Drawing; mounted with border of grey paper

111 by 116mm; page 224 by 154mm

DESCRIPTION A courtier, standing on the right before two officers who kneel with their hands folded, raises his hand as if talking.

NOTE Amanath Khan specialised in calligraphic designs for architecture, notably the Taj Mahal.

189 xlvi A courtier

Mughal, *c*1600

Add.Or.1084

Inscribed on reverse: *Shah Nukshbund a great saint of*

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Mogolisthan; in Persian: *tasvir-i shah naqshband* (a likeness of Shah Naqshband); numbered *5*

Gouache; background defective; mounted with border of grey paper

112 by 69mm; page 221 by 160mm

DESCRIPTION The courtier, looking down to the left, stands with his hands folded, wearing a white *jama* with a mauve cloak; green background.

189 xlvii A religious mendicant

Mughal, *c*1760–80

Add.Or.1085

Inscribed on reverse: *Baira sal a Raja of Nagor near Jodpur. He became a religious mendicant about 100 years ago*; in Persian: *raja baira sal*; numbered *25*

Drawing with gouache; border of grey paper

122 by 80mm; page 222 by 156mm

DESCRIPTION A mendicant sits on a platform holding a text, wearing a green jacket and cap, with a book-rest and bowls beside him.

189 xlviii A seated man

Mughal, *c*1750–1800

Add.Or.1086

Numbered *6* on reverse

Drawing; mounted with border of grey paper

89 by 46mm; page 223 by 160mm

DESCRIPTION A man is shown full-face looking slightly downwards as if reading.

189 xlix A baby prince (illustrated)

Mughal, *c*1660–80

Add.Or.1087

Inscribed on reverse in Persian: *kudak* (a child); numbered *9*

Drawing; mounted with border of grey paper

89 by 61mm; page 223 by 160mm

Reproduced: Stchoukine (1929), pl.XLIXa

DESCRIPTION A baby prince faces right holding a fruit and wearing a crown-like hat and jewelled necklaces over a long-sleeved gown.

189 l A man reading

Mughal, *c*1750

Add.Or.1088

Numbered *20* on reverse

Drawing, partly coloured; top corner repaired; border of grey paper

90 by 82mm; page 222 by 160mm

DESCRIPTION A man in a pink turban, seated facing right, reads from a book, marking his place with his finger.

189 li A child with a snake

Mughal, *c*1780–1800

Add.Or.1089

Inscribed on reverse in Persian: *kudak* (a child); numbered *26*

Wash drawing; border of grey paper

132 by 96mm; page 222 by 160mm

DESCRIPTION A bald-headed naked child, looking to the right, sits holding a snake in both hands. Three charms hang about his neck.

189 lii A dog

Mughal, *c*1740–70

Add.Or.1090

Numbered *33* on reverse

Ink and pencil drawing; mounted with border of grey paper

89 by 10mm; page 224 by 160mm

DESCRIPTION A dog stands in a landscape facing the viewer, a collar about his neck.

189 liii A flower

By a European artist, 18th century

Add.Or.1091

Numbered *53* on reverse

Watercolour; border of grey paper

127 by 68mm; page 222 by 160mm

DESCRIPTION A flower with slender green leaves and purple-mauve blooms.

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MUGHAL (1748–1806)

After the death of Muhammad Shah in 1748 the court employment of artists almost ceased, and from this time onwards painters at Delhi sought local patronage when possible, but were otherwise tempted to migrate to centres of more positive employment such as Faizabad and Lucknow. Number 190 is a bird's-eye view of the Delhi Fort signed by Nidha Mal. This artist had been a court painter to Muhammad Shah, but the present picture comes from the collection of Robert Orme who was in India from 1742 to 1758. Although Orme may not have obtained it in Delhi, the inference is that such pictures were by that time being made available for dispersal or sale. An indication of the subsequent movement of Delhi artists is found in a letter written from the office of the Maratha envoy at Delhi in 1772: in answer to a request for pictures of Hindu divinities by Mughal artists like Nidha Mal, the clerk replies that no Hindu artists are to be found in Delhi, most of them having migrated to Lucknow and other towns for lack of patronage. In view of these circumstances many of the pictures included in this section, while being executed in a Mughal style, may well originate from centres other than Delhi. Doubtless many artists remained in the capital, finding other forms of employment or working at a bazaar level, but any painter worthy of note would have been inclined to travel elsewhere. This is endorsed by the fact that artists such as Fath Chand, Aqil Khan and Muhammad Reza Hindi who have signed their works, have used appreciably different individual styles, indicating that they were no longer working in close proximity to one another.

Number 201 is from a *ragamala* series made by the two artists Fath Chand and Faqirullah. At this time, *c*1760, both artists were exponents of an almost pure Mughal style, notable for its neat and careful execution; but no.202, an illustration of *Bhairavi Ragini*, shows Fath Chand varying his style towards that associated with Oudh. Muhammad Reza Hindi signed a high proportion of pictures in a group once in the collection of Sir Charles Forbes, a servant of the East India Company in Bengal from 1765 to 1779. Number 211 is from this group, signed and dated 1763. The picture is remarkable for its fine pigments and rich range of colour, indications of an attentive and wealthy patron. The nobleman who is the subject of the picture is not identified, but could well have been the patron in question. Unlike Muhammad Reza Hindi, Aqil Khan enjoyed a following, several pictures being in his style although not directly attributable to him. In this respect Aqil Khan is an exception, perhaps for the reason that he was practising his rather hard and definitive style at Delhi where a residue of less successful painters were inclined to follow his example.

By 1780 many Mughal-style pictures betray a nostalgia for the old days of the Mughal empire. The subjects include court musicians and mullas, richly dressed courtesans, and even versions of earlier Mughal miniatures such as no.221, a drawing of Jahangir on a lion hunt. In due course this tendency was to provide the basis for something approaching a tourist industry, supplying sets of portraits of the Mughal emperors and their architectural achievements to visitors to Delhi, many of them British.

190 Plan of the Red Fort, Delhi (illustrated)

By Nidhamal, Mughal, *c*1750

Add.Or.1790; the inscription on the reverse suggests that the picture was in the collection of Robert Orme who was in India from 1742 to 1758, although it is not included in Hill (1916). It was presumably acquired by the Library with the Orme Collection in 1801

Signed in Persian: *'amal-i nidhamal* (the work of Nidhamal), mistranslated in an old English hand: *Jurisdiction of Nuddha Mull*; inscribed incorrectly on reverse: *Orme. Fort (Palace) at Agra, MS*, numbered *39*; and: *No.21, Agra fort*. Many of the buildings and precincts have been labelled in Urdu and English, *eg angur-i bagh. Angoory Baug. Grape Garden.*; *bagh-i gulabi. Baug Golauby. Rose Garden*

Gouache; laid down on paper and repaired with gauze

800 by 735mm; page 835 by 765mm

DESCRIPTION The walls and gates of the fort, identifiable as Delhi from the buildings present, are depicted with the surrounding moat and river. Outside are gar-

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dens, mosques and palaces, but the central area within the fort is left unpainted.

NOTE Nidhamal was a Mughal artist who worked at Delhi *c*1730–60, but it appears that he moved to Faizabad or Lucknow *c*1760–70. A reference to him occurs in an undated letter written by Sankaraja Satyadeva, a clerk of the Hingne Daftar or office of the Maratha envoy at Delhi, to Nana Farnavis in answer to a letter of 18 September 1772 (*see Itihasa Sangraha Aitihasik Tippane*, Poona, September 1908, pt I, no.11). He refers to a request for pictures of Hindu divinities by Mughal artists like Nidhamal, but states that none are available in Delhi where no Hindu artists are to be found, most of them having migrated to Lucknow and other towns for lack of patronage. Other pictures inscribed by Nidhamal include: Muhammad Shah with Sa'adat Khan and officers, Binney Collection (Binney (1973), no.77); an equestrian portrait, Prince of Wales Museum, Bombay, 15–257; lovers on a terrace, Bharat Kala Bhavan, Benares, no.684; lady escorted to bed at night, Sotheby, 11 December 1956, lot 59; a village scene, Los Angeles County Museum.

191 The Red Fort, Agra

Mughal, *c*1750

Johnson Album 7, no.1

Numbered 11 in Persian inventory note

Gouache; paper extensions above and below

270 by 295mm; page 418 by 310mm

DESCRIPTION A view of the Agra Fort from the East with the river Jumna in the foreground, the Moti Masjid on the right and the Delhi Gate at the top of the picture. Troops with elephants and camels are exercising outside and within the walls, and an emperor is seated on the throne before the Diwan-i-Khas.

192 Ahmad Shah (1748–54) (illustrated)

Mughal, *c*1750

Johnson Album 24, no.2

Numbered 56 in Persian inventory note; inscribed incorrectly on reverse: *tasvir-i mubarak muhammad shah badshah ghazi ghufran panah* (a picture of the late blessed emperor Muhammad Shah the conqueror)

Gouache with gold; unfinished in places including the turban and *patka*; on an album page with a gold-decorated blue inner border and gilt-sprinkled margin

208 by 132mm; page 308 by 215mm

DESCRIPTION Ahmad Shah, facing right, stands in a field dressed in green with a gold halo, his hands resting on a straight sword and *talwar*. The background is a grey sky.

193 A lady visiting a shrine (illustrated)

Mughal, *c*1750

Johnson Album 20, no.1

Numbered 13 in Persian inventory note; inscribed below: *'amal-i maharai musavvir* (the work of the painter Maharai)

Gouache with gold; on an album page with blue and pale yellow borders

242 by 138mm; page 312 by 205mm

DESCRIPTION A Hindu lady visits a Shaivite lingam shrine at night, approaching from the right. Her hair is tied in a bun, her scant robes are of reddish-pink trimmed with gold. There is a mango grove beyond the wall of the shrine.

NOTE The figure of the lady is based on the same original as no.180. The artist Maharai is not recorded elsewhere in the collection, and the inscription is unreliable.

194 Ikhlas Khan Ikhlas Kesh

Mughal, *c*1750

Johnson Album 23, no.15

Numbered 56 in Persian inventory note (repeated on paper slip on reverse); inscribed on reverse at top: *tasvir-i ikhlas khan khvishki* (a picture of Ikhlas Khan Khishki); another inscription in the same hand remains in part only at the top edge and may possibly have contained an artist attribution

Gouache with gold; on an album page with applied border of plain paper

217 by 164mm; page 268 by 188mm

DESCRIPTION Ikhlas Khan Ikhlas Kesh is seated smoking a *nargila* on a terrace. A girl sits on the carpet facing him and three other girls stand with a fan and refreshment.

NOTE Ikhlas Khan served under the emperor Aurangzeb and received high office later under Farrukh Siyyar. A Hindu by birth he had a good knowledge of Persian and wrote the biography *Hamesha Bahar* and a history of Farrukh Siyyar entitled *Badshah nama* (Beale (1894), 176, 223; Shah Nawaz Khan (1911–52), I, 665; Irvine (1922), 334, 360, 372).

195 Scene at a well

Mughal, *c*1750

Johnson Album 10, no.6

Gouache with gold; on an album leaf with fawn border and plain margin

236 by 161mm; page 378 by 248mm

Reverse: a quatrain in *nasta'liq* calligraphy

DESCRIPTION A girl offers water to a prince who has arrived at a well on horseback. Her companions are collecting pots of water from the well-head where a girl

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sits working a chain of pots with her hands and feet. An old woman drinks from the overflow on the left.

NOTE This romantic illustration, popular in Mughal and Rajput painting, appears to derive from more than one parallel source. It is generally thought to originate from the poem completed by Muhammad Akram in 1685 on the story of Shahid and Wafa. Coomaraswamy, on the other hand, suggests that it could illustrate the story of Mohna Rani and Chel Batao (Coomaraswamy (1930), no.CXVI, pl.LI).

196 A lady

Mughal, *c*1750

Johnson Album 11, no.19

Tinted drawing with gold; oval; on an album page with pink and blue borders and gilt-sprinkled outer margin

91 by 73mm; page 334 by 223mm

DESCRIPTION The lady faces left, half-length, wearing a Mughal hat with a bird brooch, holding a rose in her right hand.

197 A girl

Mughal, *c*1750

Johnson Album 21, no.3

Inscribed on reverse in Persian: *tasvir-i nur jahan begam* (portrait of Nur Jahan Begam)

Gouache with gold; oval, with a painted red frame probably done at Lucknow, *c*1780; silver-sprinkled border; paper extensions at edges

48 by 39mm; page 270 by 182mm

DESCRIPTION The girl faces right, three-quarter length against a terrace background, extending her right hand.

198 Najm al-Din Ali Khan (illustrated)

By Kalyan Das, Mughal, *c*1750

Johnson Album 58, no.19

Inscribed above in Persian: *shabeh-i najm al-din 'ali khan ibn sayyid 'abdallah khan* (a likeness of Najm al-Din Ali Khan son of Sayyid Abdallah Khan); numbered 48 in Persian inventory note (repeated on slip of paper on reverse); beneath: *amal-i chitarman 'arf kalyan das* (the work of Chitarman known as Kalyan Das)

Drawing, only the head finished in colours; plain paper border

201 by 141mm; page 251 by 170mm

DESCRIPTION The bearded Najm al-Din Ali Khan kneels facing right, with a cushion across his lap and a bolster behind him. His jewelled turban is predominantly gold and pink.

NOTE The inscription as it stands is ambiguous. The artist's proper name was evidently Kalyan Das, 'Chitarman' being an honorific stemming from the seventeenth-century Mughal artist of that name. Najm al-Din Ali Khan Barah was a brother of Husain Ali Khan Amir al-Umara (no.156). He was appointed governor of Gwalior (Shah Nawaz Khan (1911–52), II, 376).

199 A lady (illustrated)

By Kalyan Das, Mughal, *c*1750

Johnson Album 60, no.22

Inscribed beneath in Persian: *'amal-i kalyan das* (the work of Kalyan Das)); numbered 70 in Persian inventory note (repeated on reverse); on reverse of border: misplaced Persian inscription identifying the subject as Muhammad Shah

Gouache; yellow-tinted paper border with inner gilt rule

95 by 64mm; page 171 by 123mm

DESCRIPTION A lady, half-length, faces right holding a pink rose in her right hand, and wearing jewellery and a buff *chadar* with orange trimming.

NOTE *See also* no.198. The technique of the two pictures is rather different, but the treatment of the details of the eyes and ears reveals the work of the same hand.

200 A Mughal nobleman

Mughal, *c*1750

Johnson Album 26, no.8

Gouache with gold; on an album page with yellow, blue and pink borders sprinkled with gold

153 by 74mm; page 354 by 246mm

DESCRIPTION The nobleman with a neat black beard, stands in a field facing left, dressed in white.

201 Kakubha Ragini (illustrated)

By Fath Chand, Mughal, *c*1750–60

Add.Or.485; purchased January 1957

Inscribed on border in Persian: *'amal-i fath chand* (the work of Fath Chand)

Gouache with gold; blind gold panel above; on an album leaf with borders of tinted paper decorated with gold sprinkling and arabesques

119 by 74mm; page 487 by 328mm

Reverse: two *baits* from a *masnavi* written in *nasta'liq* calligraphy by Abd al-Rashid; 18th century

A square seal bears the title Azam ud-Daula Bahadur and the date AH1186/AD1772–73

DESCRIPTION A girl stands beneath a tree and a dark blue sky holding a white garland in each hand.

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NOTE From a *ragamala* series painted by two artists, Fath Chand and Faqirullah Khan (*see* no.180). For others from the series, *see* Maggs, Bulletin No.8, February 1965, pl.XXIII–XXV; Binney (1973), no.84; Sotheby, 11 July 1973, lots 15 and 16.

202 Bhairavi Ragini (illustrated)

By Fath Chand, Mughal, *c*1760

Johnson Album 50, no.1

Inscribed beneath in Persian: *'amal-i rai fath chand* (the work of Rai Fath Chand); numbered 12 in Persian inventory note; on reverse: *bhairavi*

Gouache with gold; oval with blue spandrels decorated with gold roses

145 by 112mm; page 233 by 172mm

Reproduced: Stchoukine (1929), pl.LXIb; Habibullah (1959), 55

DESCRIPTION A lady with a gold halo kneels before a lingam shrine on a terrace at night, with four attendant women standing behind her.

NOTE This composition seems to have been popular. Another version attributed to Fath Chand is in the Jaipur Museum (published Randhawa and Galbraith (1968), pl.10), and one by Mihr Chand is in the Berlin State Museums (Kuhnel (1922), pl.134).

203 Princess Zinat Afza Begam (illustrated)

By Aqil Khan, Mughal, *c*1760

Add.Or.945; purchased June 1959

Signed on bottle in Persian: *'Aqil Khan*; inscribed on reverse: *shabih-i zinat afza begam* (a likeness of Zinat Afza Begam)

Gouache with gold; on an album page with red and green borders sprinkled with gold

132 by 94mm; page 410 by 278mm

DESCRIPTION The princess with a gold halo, kneels against a red and gold bolster at a window facing left, holding a blue and white bottle and small white cup. There is a grey background with rolled-up blind above.

204 Ruh Allah Khan Sani (d1703) (illustrated)

By Aqil Khan, Mughal, *c*1760

Johnson Album 23, no.13

Signed on background in Persian: *'amal-i 'aqil* (the work of Aqil); inscribed below: *ruh allah khan sani* (Ruh Allah Khan Sani); numbered 39 in Persian inventory note; on reverse: *'amal-i anup chhatar* (the work of Anup Chattar); numbered *10* in Persian numerals

Gouache with gold; on an album page with narrow gold border and outer margin of pink paper

169 by 103mm; page 276 by 183mm

DESCRIPTION Ruh Allah Khan, facing right, stands with wine-red sword, *talwar*, *katar* and belt, wearing a white *jama* decorated with gold leaves. There is a plain background with coloured sky at the top.

NOTE Ruh Allah Khan Sani (the second), originally Khanazad Khan, was honoured with his father's title and held office as Grand-Steward and Treasurer under Aurangzeb. He died in AH1115/AD1703–1704 (Shah Nawaz Khan (1911–52), II, 616).

205 Night scene at a forest dwelling (illustrated)

By Aqil Khan, Mughal, *c*1760

Johnson Album 15, no.7

Signed above doorway in Persian: *'amal-i 'aqil khan* (the work of Aqil Khan); inscribed incorrectly on border beneath: *amal-i muhammad faqirullah khan* (the work of Muhammad Faqirullah Khan)

Gouache with gold; on an album page with orange and gilt-sprinkled yellow borders

143 by 218mm; page 339 by 266mm

Listed: Foster (1924), no.67

DESCRIPTION A scene from a romance of an armed prince standing in the undergrowth near a dwelling where two girls sit at the doorway. Their two menfolk lie slain at his feet, and a band of armed men approach from the left. For another version of the same scene, *see* Falk (1978), no.37.

206 i–iii Three portraits of ladies

Style of Aqil Khan, Mughal, *c*1760

Johnson Album 9, no.2; 12, no.2; Add.Or.2771

206 i A lady by moonlight

Johnson Album 9, no.12

Numbered 5 in Persian inventory note

Gouache with gold; on an album leaf with gilt-decorated blue border and plain outer margin

164 by 114mm; page 410 by 285mm

Reverse: a quatrain written in *nasta'liq* calligraphy by Muhammad Rafi; 18th century

DESCRIPTION The lady sits amongst gold cushions on a terrace by the light of a full moon, holding a *tambur* over her right shoulder.

206 ii A lady at a window

Johnson Album 12, no.2

Numbered 20 in Persian inventory note; numbered *15* on border (erased); inscribed on reverse: *tasvir-i padshahzadi kar-i murassa'* (picture of a princess, set with jewels); pasted on reverse from cover-paper: *tasvir-i husn-i nim qad-i murassa'-i padshahzadi* (picture of a beauty, half-length set with jewels, a princess)

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Gouache with gold, set with seed pearls and ruby fragments (some missing); mauve and orange gouache borders; outer margin of blue paper

106 by 49mm; page 356 by 200mm

DESCRIPTION The lady, facing left, is shown three-quarter length at a window dressed in orange striped with gold, her black hair loose down her back. The background is grey with brocade blind at the top.

206 iii A lady with a parrot

Add.Or.2771 (formerly Album 69, no.4); purchased from Mirza Yusuf Khan, 11 March 1914

Inscribed on border in Persian: *zinat al-nisa dukhtar-i 'alamgir badshah* (Zinat al-Nisa, daughter of the emperor Alamgir); on reverse: *zinat al-nisa begam dukhtar-i 'alamgir* (Zinat al-Nisa Begam, daughter of Alamgir)

Gouache with gold; blue paper border

93 by 57mm; page 144 by 85mm

DESCRIPTION The lady sits at a window with a blind rolled above, with a green parrot perched on her right hand and a white kerchief in her left.

207 A composite horse and rider (illustrated)

Mughal, *c*1760

Johnson Album 12, no.1

Numbered 3 in Persian inventory note; numbered 22 on border; inscribed on reverse: *asp-i jadu* (a magic horse); pasted on reverse from cover-paper: *yek shabih tasvir-i husn asp-i jadu savar* (a picture of a beauty mounted on a magic horse)

Gouache with gold; undecorated paper border; gilt floral margin on three sides

175 by 107mm; page 356 by 196mm

DESCRIPTION A peri rides a composite horse across a field. She carries an orange banner, and her wings are striped in colours. The horse is composed of animals and a girl, and a dog running alongside is also composite. The sky is gold with coloured clouds at the top.

NOTE The technique of composite painting reached Mughal India through Persian painting, and while seventeenth-century Indian examples are less common (*eg* Binney (1973), no.31) the practice increased in the late eighteenth century. The original meaning of the art is obscure, but by the nineteenth century Delhi artists were producing composite subjects for the fascination of Europeans (*eg* those in the Skinner Album, Add.Or.1268 and 1270, M. Archer (1972), no.169 xxvi and xxviii). *See also* Hendley (1914).

208 Ladies visiting an ascetic

Mughal, *c*1760

Johnson Album 11, no.22

Numbered 29 in Persian inventory note; inscribed on reverse: *hindol* (swing)

Gouache with gold; on an album page with gilt arabesque border and gilt-sprinkled green outer margin

195 by 126mm; page 337 by 226mm

DESCRIPTION Three ladies visit a female ascetic who stands on a plinth beneath a tree, leaning on a swing which is covered with a rich cloth. Her accolyte stands beside her, two monkeys are near by, and birds flock by a river in the distance.

209 A girl braiding her hair

Mughal, *c*1760

Johnson Album 13, no.6

Inscribed on reverse in Persian: *tasvir-i nur jahan begam* (portrait of Nur Jahan Begam)

Drawing with touches of gouache; on an album page with pink and green borders sprinkled with gold

120 by 67mm; page 334 by 227mm

Reproduced: Bussagli (1966), pl.33; Hambly (1968), fig.20

DESCRIPTION A girl sits facing right, a white drape about her waist.

210 i–iii Three portraits of Mughal royalty and noblemen

Mughal, *c*1760

Johnson Album 1, no.8; 23, no.1; 26, no.12

210 i Shah Jahan (1628–57)

Johnson Album 1, no.8

Inscribed below: *The Emperor Shah Jehan*; in Persian: *shah jahan padshah* (the emperor Shah Jahan); numbered 10 in Persian inventory note; on reverse: *tasvir-i shah jahan* (a picture of Shah Jahan)

Gouache with gold; on an album page with two borders of gilt floral decoration

193 by 116mm; page 455 by 310mm, extended to 495 by 350mm with European paper

A seal on the reverse has been obliterated (*cf* nos 84 and 213)

DESCRIPTION The emperor, in late middle-age, dressed in an orange *jama*, stands facing right, holding a jewel in his left hand, his right hand resting on his *katar*. Flowers grow in the grassland at his feet; dark green background.

NOTE Derived from a mid-seventeenth-century portrait of Shah Jahan. Two such seventeenth-century portraits of the emperor dressed in orange against a dark green background are in the Victoria and Albert Museum, London (I.M.14–1925 and 17–1925).

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210 ii A nobleman

Johnson Album 23, no.1

Numbered 17 in Persian inventory note

Gouache with gold; on an album page with plain paper border

209 by 139mm; page 261 by 178mm

DESCRIPTION A neatly bearded and lightly pock-marked nobleman dressed in white stands in a field facing right, holding a *sarpesh* in his left hand and a straight sword in his right; green background.

210 iii A Mughal prince

Johnson Album 26, no.12

Gouache with gold; on an album leaf with blue and pink borders

185 by 104mm; page 376 by 247mm

Reverse: two *baits* of a *masnavi* poem written diagonally in *nasta'liq*; signed by Muhammad Hadi al-Husaini Fazail-Khan; 18th century

DESCRIPTION The prince, facing left, stands in a field holding a straight green sword, wearing a red *jama* and a turban with a single aigrette.

211 A nawab on a terrace (illustrated)

By Muhammad Reza Hindi, Mughal, dated 1763–64

Add.Or.2410; purchased 10 December 1962

Signed in Persian: *raqam-i kamtarin muhammad reza-i hindi, 1177* (the work of the humble Muhammad Reza 'the Indian', AH1177/AD1763–64)

Gouache with gold; on an album page with dark blue border

207 by 261mm; page 245 by 302mm

Reverse: a page of *nasta'liq* calligraphy with illumination in colours and gold; 16th century

DESCRIPTION The nawab sits on an elaborately decorated terrace carpet smoking a hookah, with a youth kneeling before him and two servants in attendance.

NOTE From an album sold by Colonel Sir John Forbes, great grandson of Sir Charles Forbes, First Baronet, who served with the East India Company in Bengal from 1765 to 1779. Of the miniatures in the album many were signed by Muhammad Reza Hindi. Apparently he painted the group for a single patron who is undoubtedly the nawab shown in the present terrace scene. In another of the portraits, the same man rides a horse (Sotheby, 17 December 1969, lot 13).

212 Raja Jawahir Singh of Bharatpur (1763–65)

Mughal, *c*1765

India Office Album 43, no.4513

Inscribed on label beneath miniature: *Raja Juvahursing of Bhurutpoor*; on reverse: *Raja Juvahursing of Bhurutpore. 4 Rs. No.6. Parusdoss* (?)

Gouache; gilt floral and gilt-sprinkled borders; from the same album as no.229

198 by 120mm; page 373 by 275mm

DESCRIPTION The raja of Bharatpur sits on a terrace holding a fly-whisk in one hand and a pink flower in the other.

213 An elephant hunt at a water-hole (illustrated)

Mughal, *c*1770

Johnson Album 67, no.14

Numbered 26 in Persian inventory note; priced on reverse in *raqam*

Gouache; blue and gilt-sprinkled green borders

201 by 112mm; page 423 by 283mm

A square seal impression on the reverse has been obliterated (*cf* nos 84 and 210i)

DESCRIPTION A bull-elephant leads his family from the water to encounter trained hunting elephants. Three huntsmen prepare to catch him with nooses and other men are on horseback and on foot.

214 A youthful musician (illustrated)

Attributed to Rai Bhoj Raj, Mughal, *c*1770

Johnson Album 18, no.17

Inscribed below in Persian: *'amal-i rai bhoj raj musavvir* (the work of the painter Rai Bhoj Raj); numbered 32 in Persian inventory note

Tinted drawing, the background coloured in gouache; on an album leaf with gold border and plain outer margin

128 by 68mm; page 376 by 254mm

Reverse: a flower painting (no.104)

DESCRIPTION The musician, facing left and dressed in delicate pink, kneels on grassland playing a *vina*, the end of which is carved in the form of the head of a duck. Two birds fly overhead.

215 The singer Tansen

Mughal, *c*1770

Johnson Album 1, no.16

Inscribed in Persian: *miyan tan sen* (the master Tan Sen); another inscription in the lower left corner is not legible; above: *tasvir-i tan sen* (a picture of Tansen)

Drawing; on an album page with outer mauve gilt-sprinkled border

137 by 83mm; page 380 by 255mm

DESCRIPTION Tansen, facing left, stands leaning on a staff, dressed in a mid-length *jama*.

NOTE Miyan Tansen was the most favoured of Akbar's court musicians. While most contemporary

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portraits show him in a singing attitude with hands extended before him (Khandalavala and Chandra (1955–56A)), this portrait is evidently derived from another Mughal original.

216 The poet Sa'di (d1291)

Mughal, *c*1770

Johnson Album 1, no.22

Inscribed above in Persian: *tasvir-i hazrat-i shaykh sa'di shirazi* (a picture of Shaykh Sa'di of Shiraz)

Drawing; on an album page with outer mauve gilt-sprinkled border

101 by 75mm; page 378 by 255mm

DESCRIPTION Sa'di is seated at the foot of a tree resting his bearded head in his hand and holding a book, listening to a youth in a seventeenth-century Persian turban who kneels playing a stringed instrument fitted with a single gourd. A human head features in the rocky prominence of the landscape behind.

NOTE The style of drawing is very similar to and could be by the same hand as no.220i. The subject is a traditional one: another version is no.150; *see also*: Kuhnel (1922), pl.49; Kuhnel (*n.d.*), pl.13.

217 A Mughal nobleman

Mughal, *c*1770

Johnson Album 26, no.9

Drawing; on an album page with yellow, blue, and pink borders sprinkled with gold

124 by 66mm; page 355 by 248mm

DESCRIPTION The nobleman is shown half-length facing left, holding a *sarpesh*.

218 Yogis sleeping

Mughal, *c*1770

Johnson Album 22, no.12

Inscribed in Persian: *'amal-i mas'ud, sunnah 130* (the work of Masud, year 130 – perhaps intended as AH1013/AD1604–1605 or AH1030/AD1620–21); on reverse: *jalsah-i fuqara-i jalali* (gathering of illustrious ascetics)

Tinted drawing with gold; on an album leaf with a border of marbled paper and a margin of leaf-pattern in blue and gold

199 by 143mm; page 361 by 237mm

Reverse: an undecorated blue panel

DESCRIPTION Three yogis and their dog are asleep beneath a banyan tree, as a fourth figure approaches over the horizon. There is a shrine on a hilltop on the left.

NOTE This is a later version of no.145 where the banyan tree is almost identical. The inscription is not reliable, the same attribution having been added to nos 45 and 145.

219 A lady

Mughal, *c*1780

Johnson Album 12, no.3

Numbered 21 in Persian inventory note; numbered *16* on picture and border; inscribed twice on reverse: *yek tasvir, tasvir-i husn . . .* (one picture, a picture of beauty . . .)

Gouache with gold; on an album page with borders of blue paper

118 by 60mm; page 359 by 198mm

DESCRIPTION The lady, almost full-length, stands facing right and holding a pink rose and *pan*, her feet obscured by the low wall of a terrace. There are trees behind and pale blue sky with dark clouds at the top.

220 i–iv Four drawings of male characters

Mughal, *c*1780

Johnson Album 1, nos 21 and 23; 60, nos 2 and 12

220 i Five dervishes in a landscape

Johnson Album 1, no.21

Inscribed above in Persian: *tasvir-i darvishan* (a picture of dervishes); a smudged inscription in the lower left corner perhaps giving the name of an artist

Drawing; on an album leaf with outer mauve gilt-sprinkled border

232 by 164mm; page 481 by 364mm

DESCRIPTION A shaikh sitting smoking a hookah tended by a young disciple, is engaged in discussion with a figure on the left who holds a rosary. Two dervishes in the foreground are seated apart, the one on the left playing a *chartar*. In the background is a river with a hut on the bank.

NOTE The style and treatment of the landscape and figures indicate that this rather wiry line drawing must derive from an original of the Shah Jahan period, *cf* no.216.

220 ii Two musicians (illustrated)

Johnson Album 1, no.23

Inscribed above in Persian: *tasvir-i mutarribha* (a picture of musicians)

Drawing; on an album page with mauve gilt-sprinkled border

183 by 136mm; page 492 by 370mm

DESCRIPTION One musician kneels while looking at the spectator and playing a *tambur*; the other seated on the left plays a tambourine.

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220 iii A courtier

Johnson Album 60, no.12

Drawing with a little gilt and colour; laid down on paper

134 by 111mm; page 184 by 118mm

Reproduced: Stchoukine (1929), pl.XLVIIIb

DESCRIPTION The courtier with full black beard kneels facing left, holding a pink flower in his right hand. A *katar* is stuck in his *patka*.

220 iv The poet Hafiz

Johnson Album 60, no.2

Inscribed above in Persian: *shabeh Khwaja Hafiz Shiraz rahmatallah 'laihu* . . . (a likeness of Hafiz of Shiraz, God have mercy on him)

Drawing; laid down on paper

120 by 80mm; page 175 by 124mm

DESCRIPTION Hafiz reads by the light of a single candle, kneeling and bending over the book which is placed on a cushion, holding a rosary and wearing a fur-collared coat. Behind him is an arched window.

221 Jahangir hunting lions

Mughal, *c*1780

Johnson Album 3, no.2

Charba; mounted by the Library on paper watermarked 1818

210 by 160mm; page 385 by 280mm

DESCRIPTION The emperor Jahangir is being attacked by a wounded lion which springs into the howdah of his elephant. The emperor kneels and raises his gun to strike the lion with the butt; an attendant crouches terrified in the howdah and the mahout cowers away.

NOTE This frequently repeated subject derives from an incident recounted in the memoirs of Jahangir:

> It happened to me once when I was prince that I had gone out in the Punjab to hunt tigers. A powerful tiger appeared out of the wood. I fired at him from the elephant, and the tiger in great fury rose and came on the elephant's back, and I had not the time to put down my gun and seize my sword. Inverting the gun, I knelt, and with both hands struck him with the stock over the head and face so that he fell to the ground and died. (Jahangir (1909–14), II, 207)

Here the subject has been altered a little: the animal has no arrow in its side and the emperor carries no sword. Other versions of the incident are reproduced in Brown (1924), pl.XLIII, and Ashton (1950), pl.134.

222 Muhammad Ishaq Khan Mutaman ud-Daula

Mughal, *c*1780

Add.Or.3176; presented by Mildred and W. G. Archer, 29 January 1971

Inscribed in Persian: *navab muhammad 'isa* [erased] *ishaq khan bahadur bah hamah sifat-i mausuf* (Nawab Muhammad Ishaq Khan Bahadur with every quality ascribed to him)

Charba; mounted with dark blue border with gold floral scroll and red and blue rules

206 by 130mm; page 255 by 180mm

DESCRIPTION The nobleman stands facing right along a terrace, wearing a long *jama*, his hands clasped in front of him.

NOTE Formerly in the collection of P. C. Manuk and Miss G. M. Coles of Patna, Bihar, sold as part of the residuary collection April 1949. The picture was mounted with its present border by P. C. Manuk's *daftari*.

Muhammad Ishaq Khan Mutaman ud-Daula had been tutor to the emperor Muhammad Shah in his childhood, and was *vazir* to the emperor when he died at the time of Nadir Shah's invasion in 1739 (Shah Nawaz Khan (1911–52), I, 690; Irvine (1922), 354).

223 Holy men with visitors

Mughal, *c*1790

Add.Or.2673 (circumstances of acquisition unrecorded)

Drawing with a little colour; laid down on paper

109 by 178mm; page 120 by 190mm

DESCRIPTION Five holy men are seated in a landscape, one drinking from a bowl; two visiting noblemen are on the left.

224 A man begging forgiveness

Mughal, *c*1790

Add.Or.2864 (formerly Album 70, no.72); acquired 21 April 1915

Inscribed beneath: *Chundar . . . and Meyar* (?)

Gouache; unfinished; uncoloured border

210 by 150mm; page 253 by 197mm

DESCRIPTION In a landscape a man prostrates himself before a princess and her retinue; a prince stands behind him on the left.

225 A girl with a yo-yo

Mughal, *c*1800

Add.Or.2866 (formerly Album 70, no.67); acquired 21 April 1915

Gouache with gold; blue, green and brown borders

128 by 80mm; page 283 by 211mm

DESCRIPTION A girl is seated in a gold chair playing with a yo-yo. She is dressed predominantly in gold but is naked to the waist.

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226 Embroidered picture of fruit and blossom

18th century

Johnson Album 60, no.19

Numbered 8 in Persian inventory note on reverse

Embroidery in coloured silks on paper; cut out and laid down on paper with ruled ink margins; mounted on Indian paper

82 by 111mm; page 189 by 124mm

DESCRIPTION A branching twig bears a stellate pink blossom and a ripening pink and green fruit.

NOTE This is probably the work of a European or Indian embroiderer following a Chinese pattern. It was perhaps given to Johnson who had it mounted on Indian paper and included with his miniatures.

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MUGHAL (1806–58 AND LATER)

The small number of Mughal miniatures in the Library's collection painted during the early nineteenth century partly reflects the pattern of acquisition. Johnson returned to England in 1790 and apart from his collection the Library acquired few additional Indian miniatures during the nineteenth century (*see* History of the Collection, p.30). Their small number, however, also reflects the position of traditional painting in northern India at that time.

The Mughal empire had been in a state of wavering decline for more than a century, when in 1788 a particularly ignominious blow was struck: Ghulam Qadir, a Rohilla ruffian, angered in his efforts to find the legendary but non-existent treasure-hordes of Delhi, put out the eyes of the ageing emperor Shah Alam. From this time the British presence in India, hitherto centred in Bengal, gradually replaced Mughal dominance and extended its influence towards Delhi. When Bahadur Shah II succeeded to the Mughal throne in 1837 his standing was little more than that of a puppet. His riches exhausted and his powers reduced, he subsisted on a fixed pension, payable monthly by the British Government. In 1857 he was identified with the instigation of the Indian Mutiny and was exiled by the British to Rangoon. The glorious, and not so glorious, years of the Mughal emperors were over.

During the reigns of Akbar Shah II (1806–37) and Bahadur Shah II (1837–58) a handful of skilled painters persisted at Delhi. They painted portraits and durbar scenes of these twilight emperors who were by now almost entirely eclipsed by events outside their control. The Library has two such pictures, nos 227i–ii, both signed by Ghulam Murtaza Khan, an artist capable of a sensitive and perceptive insight into his subject. In no.227i Akbar II is enthroned in subdued splendour in the company of his princes, but Ghulam Murtaza Khan has depicted Akbar with a deeply worried expression of imperial insecurity, which undermines any pretences of real grandeur that the picture may otherwise have had. Even the young princes seem to respond to the emperor's insecurity with puzzled and unexpectant torpor.

Apart from these occasional relics of imperial patronage, Mughal painting continued in abundance at commercial levels. Number 231 is an example of the most typical Delhi style as employed in the early nineteenth century. The stylised faces show a close parallel with later Oudh painting, and much effort has been expended on the minute detail of the costumes and fabrics. The picture caters for a client who requires the painting as an expression of his interest in traditional Indian subjects and scenes, in this case a *ragamala* illustration. The minute attention to detail serves to prove to him that here he has a sample of 'true' Mughal painting of the famed old tradition. The more common subjects of this later Delhi painting are Mughal throne scenes and illustrations of imperial activities which hark back with nostalgia and belated pride to the days of the Mughals at their height. Pictures executed in the Delhi style after the Mughal demise of 1858, while not qualifying as Mughal in the true sense, are normally included under that title and are so included here. But increasingly they fall into the category of copies, of which no.237, painted *c*1920 after a late sixteenth-century original, is a final example.

In contrast to these late versions of earlier Mughal paintings, a feature of the nineteenth century was the development of painting for British residents in India, in which the former indigenous methods were gradually blended with the European techniques of watercolour and painting on ivory. The name 'Company Painting' is generally given to painting of this type since most of its patrons were servants of the East India Company. After the capture of Delhi by the British in 1803, the majority of the local artists began to look to the new rulers for gaining a livelihood. Many British residents were highly enthusiastic about the Mughal monuments that abounded in the cities of Delhi and Agra and the surrounding countryside. Numerous sets of architectural views in pen and ink and watercolour were produced in the first half of the century – some large in size, others small. An artist named Latif achieved a great reputation for work of this type in the 1820s and '30s.

At the same time the British were fascinated by the image of the Mughal emperor and his famous predecessors. Although he was now living in sadly reduced circumstances he provoked a romantic nostalgia. Portraits of him seated on his throne or riding in procession with the British resident during the Muharram festival were in great demand. Sets depicting the Mughal line from Timur to Akbar II, made on ivory, were particu-

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larly popular. Ghulam Ali Khan became well known for his portraits, not only of the emperors but of local people. He was employed, for example, by Colonel Skinner, to paint his famous 'Yellow Boys'. Portraits such as these were also executed in a mixed Mughal and European technique. The Library's collection includes many examples of such paintings (*see* M. Archer (1972)), but they are outside the scope of the present catalogue.

227 i–ii Akbar Shah II and Bahadur Shah II

By Ghulam Murtaza Khan, Mughal, Delhi, *c*1810

Add.Or.342–343; purchased April 1956

227 i The emperor Akbar Shah II (1806–37) (illustrated)

Add.Or.342

Signed on left of sky in Persian: *'amal-i nadir al-zaman bihzad raqam mulazzam-i huzur-i vala ghulam murtaza khan* (the work of the Wonder of the Age, Peer of Bihzad, attendant upon the exalted presence, Ghulam Murtaza Khan)

Gouache with gold; on card with an inner border of broad gold and black rules

382 by 279mm; page 432 by 331mm

DESCRIPTION Akbar II sits on a plinth with gold-embroidered cushions, wearing a fur-trimmed turban within a broad gold halo. Four princes sit on the carpet before the emperor: on the extreme left is Mirza Salim, second from the left is Mirza Jahangir Bahadur, third from the left is Abu Zafar Siraj al-Din Muhammad (later the emperor Bahadur Shah II), and the fourth is unidentified. The white-bearded courtier standing on the right is Shah Hajji Khawass (*cf* Victoria and Albert Museum 289–1871), and a more portly courtier stands on the left.

227 ii Abu Zafar Siraj al-Din Muhammad (later Bahadur Shah II, 1837–58) (illustrated)

Add.Or.343

Signed on right of balustrade in Persian: *'amal-i ghulam murtaza musavvir* (the work of the painter Ghulam Murtaza); inscribed on sky: *shabih-i murshid-zadah-i afaq mirza abul zafar wali 'ahad bahadur* (portrait of the descendant of the spiritual guide of the world Mirza Abu Zafar the Heir Apparent Bahadur)

Gouache with gold; gold and plain borders

310 by 228mm; page 343 by 262mm

DESCRIPTION Abu Zafar Siraj al-Din Muhammad, facing right, kneels upon a red floral carpet with matching cushions, smoking a hookah. An attendant stands behind him with a *morchal*.

228 Babur and Humayun enthroned

Delhi, *c*1810

Add.Or.2774 (formerly Album 69, no.7); acquired 21 June 1904

Inscribed in Persian: *Babur padshah* and *Humayun padshah*

Drawing; blue border

170 by 205mm; page 203 by 251mm

DESCRIPTION The two emperors sit on separate thrones, each with a little canopy, Babur on the left and Humayun on the right. The drawing is a tracing or copy from an earlier Mughal model.

229 Portrait of a ruler

Mughal, *c*1810

India Office Album 43, no.4516

Inscribed on label beneath: *Khvaja Jafur*; on reverse: *Khvaja Jafur. 4 Rs. No.5. Parusdoss*(?); in Persian characters: *Khwaja Jafar . . . Khan Duran*

Gouache; gilt floral and gilt-sprinkled borders, from the same album as no.212

150 by 109mm; page 373 by 274mm

DESCRIPTION The ruler is seated on a terrace holding a fly-whisk, with an attendant standing behind him with a *morchal*.

230 Maharaja Balwant Singh of Benares (1739–70) (illustrated)

Mughal (perhaps at Benares), *c*1810

Add.Or.3126; presented by the Maharaja of Benares, 1911

Inscribed on border above in red *nasta'liq*: *Maharaja Balwant Singh Bahadur*

Gouache with gold; pale blue border decorated with flowers

254 by 190mm; page 425 by 335mm

Listed: Foster (1924), no.918

DESCRIPTION The maharaja rides a dark brown horse, accompanied by retainers who carry a sword, shield, sunshade, lance and a *chauri*. He wears a long white *jama* and has a green and gold halo.

NOTE The style of the floral border and the painting itself suggest that this is the work of a Delhi artist who may have visited or taken up residence at Benares. Probably the picture is from a set of portraits of the rulers of Benares which would account for the fact that the style is not contemporary with the reign of Maharaja Balwant Singh.

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231 Dipaka Raga (illustrated)

Delhi, *c*1820

Add.Or.2788 (formerly Album 69, no.21); purchased 25 September 1922.

Inscribed on sky in Persian characters: *rag-i dipak rag* (the *raga Dipaka Raga*)

Gouache with gold; on an album page with gilt-decorated borders

192 by 112mm; page 355 by 236mm

DESCRIPTION A prince is seated with his lady at night on a throne beneath a canopy, holding a flower and listening to three women musicians. A lamp burns at his forehead and numerous lamps are ranked on the roof-tops.

232 Fifteen drug addicts

Mughal, *c*1820

Add.Or.2791 (formerly Album 69, no.24); acquired 25 September 1922

Gouache; on an undecorated album page with gold rules

198 by 162mm; page 337 by 236mm

DESCRIPTION Fifteen men gathered outside a hut are preparing and imbibing *charas*.

233 A man requesting alms of a youth

Mughal, *c*1890 (after a Persian original)

Add.Or.3809; presented by Lady Fermor, February 1975

Drawing with touches of colour; on an album page with outer border of flowers in gold

136 by 95mm; page 325 by 225mm

DESCRIPTION A man bearing a staff and a begging-bowl requests alms of a youth who sits on the ground with a bottle and cup.

234 The tryst

Delhi, *c*1900

Add.Or.2865 (formerly Album 70, no.62); acquired 21 April 1915

Gouache with gold; lilac border

223 by 151mm; page 266 by 185mm

DESCRIPTION A lady is fording a river at night to meet her lover who waits on the opposite bank on horseback. There are peacocks in the tree above and lightning in the sky.

235 Akbar with ladies

Delhi, *c*1900

Add.Or.3185; presented by Mr J. Pereira, 7 September 1972

Inscribed in lower left corner in Persian initials: *Sh.M.*

Gouache; yellow and dark grey rules and undecorated border

156 by 215mm; page 360 by 275mm

DESCRIPTION The emperor Akbar, holding a rose and accompanied by his son Jahangir, stands in a garden watching a woman bathing in a pool. Two maidservants stand by and a courtier holds the state sword wrapped in a bag.

236 i–iii Three illustrations of occupations

Delhi, *c*1910

Add.Or.3182–3184; presented by Mr J. Pereira, 7 September 1972

Watercolour on paper

236 i A Muslim ascetic

Add.Or.3182

129 by 87mm; page 251 by 170mm

DESCRIPTION An ascetic is seated on a white cloth holding a rosary.

236 ii A shroff (cashier)

Add.Or.3183

127 by 86mm; page 253 by 159mm

DESCRIPTION A cashier is seated in a room weighing out coins.

236 iii A bearded Muslim

Add.Or.3184

126 by 105mm; page 264 by 201mm

DESCRIPTION A Muslim leans on a staff and leads a donkey loaded with fire-wood.

237 The unveiling of Draupadi

Delhi, *c*1920

Add.Or.3281; presented by Michael Archer, 10 March 1974

Gouache; panel at top containing Persian text from the *Razmnama*; yellow and duck-egg blue borders

295 by 200mm; page 378 by 279mm

DESCRIPTION A scene from the *Mahabharata*. A composite picture showing the five Pandava princes on the right gambling with the Kauravas. The eldest Pandava brother, Yudhishthira, is seated opposite Duryodhana beside a *pachisi* board. Yudhishthira, loses the match and Draupadi, the common wife of the five Pandava brothers, is handed over, together with Yudhishthira's kingdom, to the Kauravas. Draupadi becomes a slave and is asked by Duryodhana to sweep the room. When she refuses, she is dragged into a pavilion before all the Kauravas and Dusashana tears off her veil and dress. A version after an Akbar period illustration to the *Razmnama*, the Persian version of the *Mahabharata*.

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PROVINCIAL MUGHAL

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OUDH (FAIZABAD AND LUCKNOW)

During the eighteenth century the main centre in the state of Oudh was Lucknow where the capital was situated except during the period 1765–75 when it was transferred to Faizabad. The Mughal emperor Muhammad Shah had granted the governorship of Oudh to Sa'adat Khan Burhan al-Mulk in 1724, but within three years Sa'adat Khan had ignored an imperial command transferring him to Malwa and had effectively set himself up as an autonomous ruler of Oudh, with his capital at Lucknow. In 1739 Sa'adat Khan was succeeded by his nephew Safdar Jang who ruled until 1754. During the period 1724–54 pictures were probably painted at Lucknow but none have as yet been definitely connected with that centre. It is unlikely that such pictures would have differed greatly from the imperial Mughal style current at Delhi. A possible example would be no.163, a Mughal drawing showing Sa'adat Khan in the presence of Muhammad Shah. The 'Small' Clive Album (Victoria and Albert Museum, I.S.48–1956) however, given to Lord Clive *c*1765–67 by Shuja ud-Daula, contains portraits in an essentially Mughal style, illustrating the type of portraiture in the Nawab's possession at Oudh. Strong parallels are apparent between the Clive miniatures and many of the Oudh portraits in this collection.

On Safdar Jang's death in 1754 the governorship fell to his son, Jalal ud-Din Haidar Shuja ud-Daula. By this time the influence and power of the British was increasing. After the British won the battle of Baksar in 1764, the state of Oudh was deprived of some of its territory and in 1765 Shuja ud-Daula moved his capital from Lucknow to a more central position at Faizabad. Here a period of stable government followed and, after the disorders in Delhi during 1759 to 1761, many Delhi families, including writers, poets and painters, migrated to Faizabad. After 1773 a British Civil Resident and his staff was accepted at the court. A number of European adventurers, some of them French, such as Colonel Jean Baptiste Joseph Gentil and the French–Swiss Colonel Antoine Louis Henri Polier, were also attracted to the city and became deeply involved in its cultural activities. As a result painting flourished in Faizabad and new styles of miniature painting evolved.

The leading artist in this movement was Mihr Chand (nos 248–50) who painted and signed a number of portraits of Shuja ud-Daula. They were based directly on the work of Tilly Kettle, an English portrait painter in oils who in 1771–72 was visiting the Faizabad court (M. Archer (1972A)). Shuja ud-Daula, however, died in 1775 and his son, Asaf ud-Daula who succeeded him, moved the capital back to Lucknow. The British by now had tightened their political control of Oudh and Asaf, bereft of real power, began to rebuild the city with a great mosque and numerous palaces. Asaf ud-Daula maintained a lavish and sumptuous court and patronised indigenous culture. Many Lucknow nobles and landlords followed his example. A cosmopolitan population, including the immigrant writers and artists from Delhi as well as Europeans, moved back to Lucknow and the years 1775 to 1797 became a period of great artistic activity. The special type of Muslim culture which now developed showed a conscious nostalgia for the great days of the Mughal emperors but also included a number of Hindu and popular elements.

Painting in particular flourished and various groups or 'shops' grew up around the leading artists, each with its own distinctive style. Among the most generous patrons were Colonels Polier and Martin as well as the British officials, Nathaniel Middleton and Richard Johnson, who were posted to Lucknow for short periods. They collected miniatures, some of which were included in albums with lavishly decorated borders and samples of calligraphy. Among the best known are the Hamilton Albums (so called after a later owner, Sir William Hamilton) which are now in the State Museums of East and West Berlin. These were made for Polier in about 1785 and included the portraits of Shuja made by Mihr Chand in Faizabad.

The India Office Library itself possesses a wide range of paintings connected with either Faizabad or Lucknow. Most of them were collected by Richard Johnson while Head Assistant to the British Resident at Lucknow between 1780 and 1782. Johnson did not have the same opportunities or resources to commission such lavish albums as those of Polier. Moreover his interests were directed towards the customs, literature, music and life of India rather than towards the collecting of paintings with the eye of a connoisseur (*see* History of the Collection, pp.14–29). Many of his pictures were random purchases which must have been offered to him by dealers or by artists from their stock.

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Others were definitely commissioned by him to illustrate subjects, such as *ragamalas*, in which he was intensely interested.

Of the paintings obtained by Johnson, two pictures are by Mihr Chand; no.248 which is signed by him and no.249 which has an attribution to him in a near contemporary hand. Mihr Chand's style in its prime is distinguished by blue-green distances, bushy trees distributed towards the horizon and grey cloud-bands above formalised cumulus clouds. A similar style was adopted by other artists, notably Bahadur Singh who evidently worked in close collaboration with Mihr Chand at Faizabad and later in Lucknow. Number 251 is a portrait of a *mufti* painted in Mihr Chand's style but signed by Bahadur Singh. The latter was an artist of considerable influence, for miniatures painted in his manner dominate the Lucknow style after 1775 (nos 253–59). While there is no indication that he was ever involved in working directly for Johnson, he was certainly employed to make drawings in the illustrative style associated with Johnson's commissions. Number 252 is an illustration of the rite of *sati*, signed by Bahadur Singh. Although it is executed in a looser manner than his coloured miniatures, the facial features of the characters are the same as those of the Lucknow style of his followers. This instance of an artist working in two manners, one for court and local patrons, the other for Europeans, is not an isolated case. A number of artists who painted scenes and portraits in the Mughal-based style of Faizabad and Lucknow subsequently took up work for Johnson during his stay at Lucknow from 1780 to 1782. The most notable of these are Ram Sahai (no.261), Gobind Singh (no.283) and Sital Das (no.290).

Prominent in the present section are the paintings of Mir Kalan Khan and his followers. He appears to have come to Oudh from Delhi or the Deccan where he had been influenced by Dutch and Flemish landscape scenes (no.238). He also executed nostalgic copies of Mughal and Deccani paintings (no.239). A number of local artists modelled their work on his style.

A less well-defined group of artists, painting in a predominantly Mughal manner, were also active in Faizabad and Lucknow. Those that are identified in this collection are Mir Muhammad, Hunhar and Mulchand. These artists, on grounds of style, can be accredited with Mughal training and it seems probable that they too had moved to Oudh from the declining Mughal court at Delhi or its environs. Hunhar's earlier work is represented by no.177, a Mughal picture executed *c*1740, before he transferred to Oudh. Mulchand collaborated with Bahadur Singh and Ram Sahai on the *ragamala* illustrations of Album 45, (no.262) produced *c*1760–70, probably at Faizabad.

A larger group of artists are only represented in the style associated with Lucknow after 1775, and must therefore be later arrivals in Oudh or a younger generation of painters born there. In this group are included Miskin Muhammad, Utam Chand, Muhammad Afzal, Gobind Singh and Jagnath. Their style forms one of the recognisable strands of Lucknow painting with a use of yellows and a range of rather subdued, even thin, colours. In some cases these artists worked in close collaboration. The portraits by Miskin Muhammad and Utam Chand show almost imperceptible differences and there can be little doubt that they were members of the same 'shop'. With the growth of painting in Lucknow these artists would not have been restricted to the comparatively closed atelier of Faizabad. They were probably working in the town of Lucknow carrying out commissions for any patron whether Indian or European.

After the death of Asaf ud-Daula in 1797, the British hold over Oudh increased. Asaf's reputed son, Wazir Ali Khan, became nawab for a brief time and was displaced in 1798 by Asaf's brother, Sa'adat Ali Khan. The British aided Sa'adat Ali in his accession, and immediately seized half of the domain of Oudh. Painting at Lucknow by the early nineteenth century shows increasing European influence approximating more and more to the 'Company Paintings' which were already being produced in Bengal and Bihar. Number 344 is the latest Lucknow picture in the collection which still draws directly from the traditions of eighteenth-century miniature painting and as such it contrasts with no.292 which has fully absorbed European influences and uses the pose and setting of early photographic portraiture.

NOTE Of the miniatures in the present section most were collected by Richard Johnson.

Numbers 238–92 were executed in Faizabad or Lucknow by or in the style of named artists. They are listed by artists, and within each artist's work chronologically.

Numbers 293–345, although not assigned to particular painters, are regarded as having been made in Lucknow by local artists.

Numbers 346–61 were almost certainly directly commissioned by Johnson in the years 1780–82 from among seven artists of Lucknow – Sital Das, Ghulam Reza, Muhammad Ashiq, Gobind Singh, Ram Sahai, Udwat Singh and Mohan Singh. The last of these, Mohan Singh, had worked for Colonel Gentil at Faizabad. A manuscript on the customs and people of Hindustan, now in the Victoria and Albert Museum, was illustrated by Mohan Singh and other artists including Nevasi Lal.

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The title-page of the manuscript reads:

Receuil de toutes sortes de Dessins sur les Usages et coutumes
des Peuples de l'indoustan ou Empire Mogol
d'apres plusieurs peintres Indiens Nivasilal, Mounsingue &c. au service
du Nabab Visir Soudjaatdaula Gouverneur géneral des provinces d'Eléabad
et d'Avad. lequel receuil a été fait par les soins du Sr Gentil
Colonel d'Infanterie; en 1774 a faisabad

NAMED ARTISTS 1760–1865

238 Village life in Kashmir (illustrated)

By Mir Kalan Khan, Lucknow, *c*1760

Add.Or.3; purchased 13 April 1954

Inscribed on border in Persian: *majlis-i kashmir, 'amal-i mir kalan* (A Kashmiri assembly, the work of Mir Kalan)

Gouache with a little gold; on an album page with yellow and apricot borders, the outer border sprinkled with gold

288 by 335mm; page 387 by 543mm

Square seal on reverse; second seal erased

DESCRIPTION Scenes of village life including the gathering of grapes and wood, and cooking. On either side are several-storied buildings, and numerous waterways in the distance with buildings on the land between them.

NOTE Mir Kalan Khan is not recorded as a painter of portraits of any of the rulers of Lucknow, but his style is later adopted by other artists who paint in the Lucknow manner, indicating that he came to Faizabad or Lucknow later in his life. This picture, the earliest by him in the Library, is typical of his Europeanised style. The facial type is distinctive, with frequent use of three-quarter face instead of profile. The source of his European influence is uncertain, but his extensive scenes such as this relate to Dutch and Flemish pictures. Other artists seem never to have attempted scenes of this kind which are unique to Mir Kalan Khan. The artist's place of origin is uncertain, but he may have been trained at the Delhi court. His peculiarly individual style suggests that he moved to Lucknow and Faizabad where he worked in comparative isolation.

239 A princess watching a maid killing a snake (illustrated; *see also* colour pl.10)

By Mir Kalan Khan, Faizabad, *c*1770 (after a Bijapuri original)

Johnson Album 15, no.8

Inscribed below in Persian: *'amal-i mir kalan khan* (the work of Mir Kalan Khan); numbered 22 in Persian inventory note

Gouache with gold; on an album page with grey border and apricot margin sprinkled with gold

213 by 168mm; page 399 by 270mm

Reverse: a quatrain of *nasta'liq* calligraphy by Ali . . . (erased); 17th century

Reproduced: Ashton (1950), pl.146; Sutton (1952), frontispiece; Habibullah (1959), 54; I.O.L. colour print no.14

DESCRIPTION A princess, perhaps the queen of Ibrahim Adil Shah II of Bijapur, watches a maid killing a green serpent with a black lance. The maid is looking back at her mistress to gain approval and two other attendant ladies watch from behind the princess. The princess is dressed in a blue bodice and a full skirt of patterned gold. Animals in the picture include a cat in the foreground, two ducks on an artificial pool, a parrot on the fence, and two birds in the sky; on the left is a palace building with a fruiting tree growing against a brown background with band of blue sky at the top.

NOTE This is a copy made by Mir Kalan Khan from a Bijapuri original of *c*1620. The subject is not identified, but could be an illustration of a court incident where the princess narrowly escaped snakebite. The whereabouts of the Bijapuri original is unknown, but several Lucknow versions exist, two of which are in the Leningrad Albums (one reproduced in Gluck and Diez (1925), pl.521). These are both more detailed and slightly more expressive than the India Office version which omits one of the birds in the tree and some of the flowers in the foreground; one of the Leningrad pictures is in mirror image. Another Lucknow version was sold in London in 1968 (Sotheby, 10 July 1968, lot 80). A comparison can be made between the lost Bijapuri original and the portrait of Ibrahim Adil Shah II in the possession of the Earl of Harrowby (W. G. Archer (1960), pl.16). The strong stylistic affinities such as the placing of the tree against a dark sky with a band at the top, the presence of incidental birds, the position and stance of the main figure, and the patterning of the gold costume, would suggest that the pictures are the work of the same man. Furthermore the inscription on the fan of the Harrowby picture (*ustad-i sahib-i salamat*, which may be interpreted as 'Lord of Salvation') is also

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found in the top panel of the building in the second Leningrad version of the lady and the snake.

240 The death of Farhad on Mount Behistun (illustrated)

By Mir Kalan Khan. Faizabad, *c*1770

Johnson Album 9, no.11

Inscribed below in Persian: *'amal-i mir kalan khan* (the work of Mir Kalan Khan); above: *shirin farhad* (Shirin [and] Farhad); numbered 14 in Persian inventory note

Gouache with gold; on an album page with inner gilt-decorated blue border, middle border with gold flower-heads, and gilt-sprinkled outer margin

181 by 134mm; page 405 by 270mm

DESCRIPTION An illustration of Nizami's story of Khusrau and Shirin showing the death of Farhad who has fallen from Mount Behistun. Shirin kneels at his side, and her ladies stand behind her bemoaning the occurrence. A Europeanised landscape in the distance includes clumps of trees and buildings and a scene at a well.

241 An elephant and rider trampling a tiger (illustrated)

Attributed to Mir Kalan Khan, Faizabad, *c*1770

Johnson Album 3, no.3

Numbered 49 in Persian inventory note (inscription partly erased)

Gouache with gold; gold and silver borders

173 by 253mm; page 250 by 378mm

DESCRIPTION The elephant is driving down on the tiger with its tusks and knees as the rider uses a lance to spear the tiger's side. The tiger resists with claws and teeth; green background.

NOTE This composition derives from earlier illustrations of a hunting incident involving Jahangir. In the original, a lion is mauling a hunter, and Jahangir from the back of the elephant kills the lion with a lance (Skelton (1969); Falk (1978), no.16).

242 A European princess (illustrated)

Style of Mir Kalan Khan, Faizabad, *c*1770

Johnson Album 12, no.4

Numbered 4 in Persian inventory note; inscribed on reverse: *padshahzadi kar-i faranq bar . . .* (a princess, European work . . .)

Gouache with gold; on an album page with two *masnavi* verses set above and below; outer margin of gilt floral arabesques

236 by 179mm; page 357 by 201mm

DESCRIPTION The princess is seated on a gilt chair with footstool upon a terrace; one of her attendants is offering her fruit, and the other holds a *morchal*. A crocodile is hunted from a boat on the river beyond, and a huntsman chases deer on the far bank.

243 A prince surprising four girls

Style of Mir Kalan Khan, Faizabad, *c*1770

Johnson Album 11, no.20

Numbered 64 in Persian inventory note

Gouache with gold; on an album leaf with orange border

258 by 200mm; page 299 by 230mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy on a brown background; 18th century

DESCRIPTION A prince out hawking on horseback surprises four girls who are bathing at the bank of a river. Their purdah bullock cart with sleeping driver is waiting beyond a line of bushes and in the distant landscape are buildings and cattle.

NOTE The style shows some Deccani features in the distant landscape, but Album 11 has definite Deccani associations, and it could be that the picture was mounted and repaired there.

244 Scene with portrait (illustrated)

Style of Mir Kalan Khan, Lucknow, *c*1775–80

Johnson Album 16, no.5

Gouache with gold; on an album page with gilt-sprinkled borders and margin

148 by 117mm; page 333 by 228mm

DESCRIPTION The wall in a marble pavilion with an octagonal pond before it has an over life-sized head-and-shoulders portrait set within an oval gold frame, of a lady wearing a European-style hat. On either side stand two female attendants wearing similar hats, the one on the right holds a *chauri*, and the one on the left holds up a mirror which reflects the portrait.

NOTE The subject is obscure, but could be based on the conception of a shrine containing a picture or image of the Virgin, or a particular wall-painting on a Mughal building.

245 i–iii Three scenes of ladies and their maids

Style of Mir Kalan Khan, Lucknow, *c*1780

Johnson Album 9, no.16; 15, nos 9 and 10

NOTE These pictures are clearly derived from Deccani originals of the same type as the model for Mir Kalan Khan's picture of the lady killing a snake, no.239.

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245 i A lady visiting yoginis at night (illustrated)

Johnson Album 15, no.9

An inscription above, probably an inventory note, has been obliterated

Gouache with gold; on an album page with gold and oxidised silver borders; outer border of grey paper added

278 by 194mm; page 443 by 295mm

DESCRIPTION A lady and her maids visit three yoginis at night in a forest; the lady is dressed in a blue bodice and costume of gold and colours. Her maids gather close behind her on the left, and the three yoginis are seated on the right, one playing a musical instrument, the other two falling asleep; in the centre burns a fire. There are bushes in the foreground and dense trees above.

245 ii A lady visiting yogis and yoginis

Johnson Album 15, no.10

Numbered 47 in Persian inventory note; the note was repeated at the top of the border, but is now obliterated

Gouache with gold; on an album page with gold and oxidised silver borders; outer border of grey paper added

305 by 210mm; page 440 by 290mm

DESCRIPTION A lady and her maids visit a group of yogis and yoginis at night; the lady is dressed in a yellow bodice and costume of patterned gold. Her four maids gather close behind her on the left and before them is a clearing in the forest where six yogis and yoginis sit, one holding a green plume, and another a *vina*. A fire burns in the centre before a hut.

245 iii A lady at a pool

Johnson Album 9, no.16

Numbered 53 in Persian inventory note

Gouache with gold; on an album page with gilt-sprinkled outer margin; the reverse sprinkled with silver

290 by 204mm; page 412 by 285mm

DESCRIPTION A lady dabbles her feet in a pool with a fountain while her three maids stand by. Trees and poppies grow around the pool.

246 A female Christian saint

Style of Mir Kalan Khan, Lucknow, *c*1780

Add.Or.22; purchased from Thakur J. Seesodia, November 1931

Gouache with gold; on an album page with blue and apricot borders sprinkled with gold

235 by 143mm; page 476 by 316mm

DESCRIPTION The saint sits reading a book at the foot of an ascending series of shelves on which are placed vessels and ornaments. At her feet servants are preparing food at a table.

247 A lady visiting a shrine

Style of Mir Kalan Khan, Lucknow, *c*1780

Johnson Album 45, no.37

Numbered 73 in Persian inventory note

Gouache with gold; uncoloured border

257 by 157mm; page 354 by 236mm

DESCRIPTION A lady with a lamp and a ewer approaches a lingam shrine set beneath a tree at night. A youthful Shaivite ascetic kneels ringing a bell, wearing a yellow *dhoti* and *kanphat* earrings.

248 An imaginary courtesan (illustrated)

By Mihr Chand, Faizabad, *c*1765–70

Johnson Album 66, no.2

Signed in lower left corner in Persian: *'amal-i mihr chand* (the work of Mihr Chand); inscribed on gold panel on border: *tasvir-i khiyal* (a picture of an apparition); numbered 44 in Persian inventory note

Gouache; inner blue border with gilt floral decoration, broad outer gilt-sprinkled border

117 by 76mm; page 424 by 347mm

Reverse: a quatrain of *nasta'liq* calligraphy by Hafiz Nur Allah, with illumination in colours and gold; 18th century

DESCRIPTION The courtesan with jewellery about her neck kneels on one knee, facing half-right and looking out of the picture. She is naked but holds a transparent drape above her head with her left arm, her long black hair falling loose; grey background. For miniatures of the same composition, *see* Kheiri (1922), pl.40; Godard (1937), fig.66.

NOTE Mihr Chand was one of the leading artists at the court of Shuja ud-Daula at Faizabad. He painted a number of portraits of his patron based on pictures by the English artist, Tilly Kettle (*see* M. Archer (1972A); M. Archer (1979), 81), and signed numerous other pictures of diverse subjects, often describing himself as the son of Ganga Ram. The greatest array of his works is to be found in the Hamilton Albums originally assembled for the French–Swiss patron, Antoine Polier (1741–95), which are now divided between the State Museums of East and West Berlin. Another album containing his work was in the collection of Sir Thomas Phillipps (Ms. 6730). Mihr Chand was apparently the originator of the landscape style which was to become one of the hallmarks of Lucknow painting. He frequently uses a low, level horizon, with numerous little bushes receding towards a bluish distance, a device also adopted by Bahadur Singh (*see* no.251). For other

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pictures by Mihr Chand, *see* Kuhnel (1922), pls133 and 134; Kuhnel (1922A); Sotheby, 27 November 1974, lots 723 and 757.

249 Gajendra-moksha (illustrated)

By Mihr Chand, Faizabad, *c*1770

Johnson Album 40, no.1

Inscribed on reverse in Persian: *'amal-i mihr chand* (the work of Mihr Chand); and: *'amal-i rai fateh chand* (the work of Rai Fath Chand), deleted; numbered 16 in Persian inventory note; beneath, a rhyming couplet in Urdu refering to Krishna

Gouache with gold; on an album page with outer blue border lavishly decorated with arabesques in two tones of gold

195 by 143mm; page 351 by 252mm

DESCRIPTION Vishnu rides with his consort Lakshmi upon Garuda to come to the rescue of the elephant king who is caught in the jaws of a crocodile. The elephant is holding up a lotus flower in his trunk as an offering to Vishnu. The scene takes place near an elephant encampment outside a fortified town.

250 A girl on a stool

Style of Mihr Chand, Lucknow, *c*1775

Johnson Album 9, no.15

Numbered 38 in Persian inventory note

Gouache with gold; on an album page with pink border and gilt-sprinkled blue margin

195 by 117mm; page 357 by 253mm

DESCRIPTION A girl stands on a gold stool in an open field, wearing only a diaphanous drape about her waist, and arranging her long black hair in a tail. A pot and covered bowl are beside the stool.

251 Portrait of a mufti (illustrated)

By Bahadur Singh, Lucknow, *c*1775

Johnson Album 1, no.20

Signed in lower left corner in Persian: *'amal-i bahadur singh musavvir* (the work of the artist Bahadur Singh)

Gouache with gold; on an album page with plain borders

212 by 135mm; page 505 by 350mm

DESCRIPTION A *mufti*, facing right, stands in a landscape, his hands folded within the huge sleeves of his gold-trimmed white robe, an enormous white turban on his head and a gold scarf about his neck. Beyond is a peaceful river with trees stretching into the distance on the far bank.

NOTE With Mihr Chand, Bahadur Singh was a leading artist at the court of Oudh. He probably worked closely with Mihr Chand at Faizabad before 1775, and the two artists share many of the main features of each other's styles. Here Bahadur Singh has used the devices of the blue horizon with little trees and the darker cloud areas at the very top, which are also associated with Mihr Chand's miniatures. In no.252 he employs an illustrative style usually reserved for European patrons: it is close to that of Sital Das, but there is no evidence that he worked for Johnson at any time. After 1775 his style is adopted at Lucknow for numerous terrace scenes and subjects of romantic and religious interest, and the span of his influence suggests that he was a painter who commanded wide respect among his followers.

252 The rite of sati (illustrated)

By Bahadur Singh, Lucknow, *c*1780

Add.Or.24; purchased

Signed in Persian characters: *'amal-i bahadur singh* (the work of Bahadur Singh); four lines of Sanskrit beneath the picture are a quotation from the *Yaginavalbyasmrti* and its commentary describing the rite of *sati*

Tinted drawing on paper

345 by 440mm

DESCRIPTION A woman is seated in the midst of a funeral pyre, her husband's body beside her; two crowds of people attend on either side. In the distant landscape the funeral procession is seen approaching the site.

NOTE The way in which the subject has been depicted as a large tinted drawing on paper is almost identical with the illustrations of religious ceremonies made for Johnson by Sital Das (no.354). Although there is no evidence that Bahadur Singh worked for Johnson, and this picture is not from his collection, he may have completed it for Johnson or another European. It shows that artists in some cases worked in the two manners, painting finished miniatures alongside more quickly produced illustrations designed as records rather than works of art. The quotation from the *Yaginavalbyasmrti* discusses the arguments for and against the widow joining her husband on the funeral pyre according to the circumstances, and the alternatives open to her.

253 Miyan Mir and Mulla Shah

Style of Bahadur Singh, Lucknow, *c*1775–80

Johnson Album 1, no.19

Inscribed beneath the figures in Persian: *Miyan Mir* and *Mulla Shah*; on gold panel above: *tasvir-i miyan mir va mulla shah* (a picture of Miyan Mir and Mulla Shah)

Gouache; on an album leaf with inner blue and floral gold border and broad outer gilt-sprinkled border

201 by 143mm; page 501 by 346mm

Reverse: quatrain of *nasta'liq* calligraphy written diagonally; signed by Hafiz Khwarshid and dated AH1191/AD1777; the background illuminated

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DESCRIPTION Miyan Mir and Mulla Shah stand in a field: Miyan Mir on the right, facing left and holding a closed book, dressed in a grey wrap over a pale yellow *jama*; Mulla Shah on the left holding out his hands, dressed in white, with a green wrap thrown over his left shoulder. The sky is pale blue with dark grey clouds at the top.

NOTE The portrait of Miyan Mir is based on the same original as the Shah Jahan period portrait no.96ii. The style of the sky is almost identical with no.251, by Bahadur Singh.

254 A young man riding a stallion

Style of Bahadur Singh, Lucknow, *c*1775

Johnson Album 4, no.6

Inscribed in gold panel on border above in Persian: *tasvir-i javan bar asp-i savar* (picture of a young man riding on a horse); numbered 2 in Persian inventory note; numbered *38* and *42* in top left corner of page

Gouache with gold; on an album page with inner blue border with gold floral scroll and outer gold-sprinkled pink border

218 by 160mm; page 406 by 277mm

DESCRIPTION A young man, dressed in white with a pink-banded turban, rides a prancing chestnut stallion. There is a sloping hillside with cloudy pale blue sky above.

255 i–vii Seven terrace scenes

Style of Bahadur Singh, Lucknow, *c*1775

Johnson Album 1, nos 24–26; 4, nos 17 and 18; 9, nos 5 and 7

255 i A nobleman and lady playing chaupar

Johnson Album 1, no.24

Inscribed above in Persian: *tasvir-i husn shaghl-i chaupar bazi* (a picture of a beauty playing *chaupar*); numbered 43 in Persian inventory note

Gouache with gold; on an album leaf with inner navy blue and gilt floral border, outer gilt-sprinkled border with gold cartouche containing the descriptive inscription

228 by 159mm; page 502 by 348mm

DESCRIPTION A young nobleman and his lady are playing *chaupar*; the lady on the left and the nobleman on the right facing her. They are seated on a carpet with decorated cushions upon a white terrace, and a lawn and pavilion are in the background.

255 ii Young lovers in a pavilion (illustrated)

Johnson Album 1, no.25

Inscribed in cartouche above in Persian: *tasvir-i husn vaqt-i khalvat* (a picture of a beauty at the time of retirement); numbered 40 in Persian inventory note

Gouache with gold; on an album leaf with inner navy blue and gilt floral border, outer gilt-sprinkled border with gold cartouche

292 by 228mm; page 505 by 351mm

DESCRIPTION The young lovers are seated intimately in a pavilion. The girl wears gold trousers and a mauve drape, and the man a pink turban. There is a fountain playing in the foreground of the terrace, a bosky grove beyond and a river with trees on the far bank.

NOTE Although the distant pale blue landscape with the little trees and the grey clouds at the top of the sky are characteristic of the artist Mihr Chand, they are also used by Bahadur Singh (*eg* no.251). The facial type is that of Bahadur Singh (*cf* no.255vii).

255 iii A couple with ladies

Johnson Album 1, no.26

Numbered 41 in Persian inventory note

Gouache with gold; unfinished; a blank paper panel remains between the picture and top border; on an album leaf with inner blue and outer gilt-sprinkled borders

225 by 178mm; page 506 by 360mm

DESCRIPTION On a terrace a young man kneels on a couch while his lady reclines sleeping beside him. Two of her maidens attend at head and foot, and a third talks with the man. A door is set in a garden wall behind.

255 iv A nobleman smoking

Johnson Album 4, no.17

Numbered 20 in Persian inventory note

Gouache with gold; on an album page with gilt-decorated blue border and outer gilt-sprinkled margin

243 by 194mm; page 428 by 292mm

DESCRIPTION A nobleman is seated with the support of cushions on a terrace, smoking a gold-based hookah, and dressed in a mauve turban and orange trousers beneath a white *jama*. A pavilion is on the left, and a landscape with a pond and buildings on the right. The cloudy sky is in two shades of blue.

255 v A nobleman smoking

Johnson Album 4, no.18

Numbered 6 in Persian inventory note

Gouache with gold; on an album page with gold-decorated blue border and outer gilt-sprinkled margin

260 by 199mm; page 410 by 291mm

DESCRIPTION A nobleman is seated on a terrace smoking a hookah, dressed in orange trousers beneath a white *jama*, with floral gold cushions around him on

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the illuminated carpet, and a similarly decorated canopy erected above. Beyond on the left is a pavilion and on the right a landscape with trees and water.

255 vi A lady with musicians

Johnson Album 9, no.5

Inscribed in gold cartouche above in Persian: *tasvir-i husn* (a picture of beauties); numbered 52 in Persian inventory note

Gouache with gold; on an album page with gilt-decorated blue border and gilt-sprinkled madder outer margin

235 by 162mm; page 405 by 278mm

DESCRIPTION A lady, attended by a girl with a fan, is seated on a carpet beneath a banyan tree listening to two girl musicians before her singing and playing a *sarangi*. A river is beyond with a distant landscape.

255 vii A lady with musicians

Johnson Album 9, no.7

Numbered 15 in Persian inventory note

Gouache with gold; on an album leaf with gilt-decorated pale pink border and undecorated outer margin

244 by 180mm; page 414 by 286mm

Reverse: eight lines of *nasta'liq* calligraphy on gilt-decorated blue paper; 17th century

Reproduced: I.O.L. postcard: monochrome series no.35

DESCRIPTION A lady rests on a bed placed on a garden terrace, smoking a hookah while listening to two girl musicians; an attendant waves a *morchal* over her.

256 Radha and Krishna

Style of Bahadur Singh, Lucknow, *c*1775

Johnson Album 40, no.5

Gouache with gold; on an album page with orange border decorated with flower-sprigs

251 by 193mm; page 348 by 265mm

DESCRIPTION Radha and Krishna, both with green and gold halos, stand on lotus flowers by a tree in a meadow, Krishna playing his flute. Two gopis stand in attendance, with four cows.

257 A girl on a terrace

Style of Bahadur Singh, Lucknow, *c*1775

Johnson Album 10, no.2

Gouache with gold; on an album leaf with blue border and outer pink margin

213 by 149mm; page 378 by 248mm

Reverse: two lines of Arabic *naskhi* with a *bait* in Persian *nasta'liq* between; 18th century

DESCRIPTION A girl, facing left, stands on a terrace holding a purple floral wand. The background has trees and blue sky with coloured clouds.

258 A nobleman embracing a lady

Style of Bahadur Singh, Lucknow, *c*1775

Johnson Album 15, no.2

Numbered 37 in Persian inventory note; inscribed on reverse in Persian: *tasvir-i husn* (picture of a beauty)

Gouache with gold; on an album page with blue border and gilt-sprinkled pink margin

157 by 93mm; page 432 by 295mm

DESCRIPTION A nobleman stands in an open landscape embracing a lady who looks up into his face; they are dressed partly in yellow, the man with pink trousers. A pond is in the foreground, and blue sky with clouds at the top.

259 i–v Five romantic scenes and *ragamala* illustrations

Style of Bahadur Singh, Lucknow, *c*1775

Johnson Album 15, nos 1, 3 and 4; 17, nos 4 and 5

259 i Vilavali Ragini

Johnson Album 15, no.1

Numbered 1 in Persian inventory note

Gouache with gold; on an album page with gold-decorated blue border and gilt-sprinkled margin

157 by 121mm; page 414 by 294mm

DESCRIPTION A lady is sitting on a couch beneath a canopy on a white terrace, clasping her hands above her head and looking into a mirror held for her by one of her two maids; blue background.

259 ii A lady with a hookah

Johnson Album 15, no.3

Numbered 8 in Persian inventory note

Gouache with gold; unfinished

131 by 109mm; page 410 by 287mm

DESCRIPTION A lady, seated on a gold stool on a blue terrace, smokes a hookah which is held for her by a girl who stands behind the stool on the left. There are trees beyond with blue sky above.

259 iii A lady visits a shrine

Johnson Album 15, no.4

Numbered 3 in Persian inventory note

Gouache with gold; on an album page with gold-decorated blue border and gilt-sprinkled margin

131 by 108mm; page 411 by 289mm

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DESCRIPTION A lady dressed in gold and orange visits a Hindu shrine at night. A banyan tree grows above, and a rustic fence borders a lake beyond.

259 iv Ramakali Ragini

Johnson Album 17, no.4

Numbered 7 in Persian inventory note

Gouache with gold; on an album page with gold-decorated blue border and gilt-sprinkled margin

169 by 121mm; page 406 by 284mm

DESCRIPTION A penitent lover kneels before his lady who turns away, as her confidante stands on the left making a meek attempt to reconcile them. The scene takes place on the corner of a terrace, with a formal landscape beyond.

259 v Madhumadhavi Ragini

Johnson Album 17, no.5

Numbered 4 in Persian inventory note

Gouache with gold; on an album page with gold-decorated blue border and gilt-sprinkled margin

168 by 126mm; page 404 by 285mm

DESCRIPTION A lady runs into the arms of her lover, pointing back at the oncoming storm which is the cause of her fright. A bed with cushions is on the terrace.

NOTE This is a slight variant of the normal treatment of *Madhumadhavi Ragini* where the lover does not feature.

260 Raja Anand Dev (*c*1690–*c*1715) and Raja Dhrub Dev (1703–35) (illustrated)

By Patak Chand, Faizabad, *c*1770

Johnson Album 1, no.18

Inscribed above right in Persian: *tasvir-i raja anant dev raja-i janbu* (picture of Raja Anand Dev, Raja of Jammu); above left: *tasvir-i raja dhrup dev baradar-i haqiqi-i raja-i janbu* (picture of Raja Dhrub Dev, own (or rightful) brother of the Raja of Jammu); below: *amal-i patak chand* (the work of Patak Chand)

Gouache with gold; on an album page with blue and pink borders sprinkled with gold

218 by 314mm; page 372 by 496mm

Reproduced: W. G. Archer (1973), II, 134

DESCRIPTION Raja Anand Dev of Bahu (Jammu) is seated smoking with Raja Dhrub Dev of Jammu. Anand Dev is on the right, dressed in a decorated white *jama* and gold turban and *patka*, with an attendant *chauri*-bearer behind him in a pink-striped *jama*. Dhrub Dev is on the left, dressed in trousers beneath a diaphanous coat tied loosely with a gold *patka*, and his *chauri*-bearer is in a yellow *jama*. Cushions and a pale yellow carpet are spread on the terrace. There is a formal line of trees beyond the terrace fence, and a pale blue sky with slight clouds and pink tinting.

NOTE Patak Chand may well have come from Delhi, but his work can be attributed to Oudh on grounds of style. The dusky treatment of the hands and faces coupled with the subdued pigments of the costumes are not unlike the work of Mihr Chand. But the picture as a whole is clearly modelled on the Jammu style, and is possibly a copy of a particular Jammu original. W. G. Archer ((1973), I, 191) points out the historical implications of the presence in the picture of the leaders of the Bahu branch and the true Jammu branch of the Jammu family which were fused under Dhrub Dev *c*1715, and the possible reflection upon their relative status. The costume of the courtiers is in the style of Jammu paintings of the early eighteenth century, but the treatment of the trees behind the terrace indicate a date closer to the middle of the century or later for a Jammu original. The circumstances under which a Pahari painting could have been brought to Oudh at this period remain obscure, and as yet no other example of an Oudh version of a Pahari painting is known. Another miniature signed by Patak Chand is in the Chester Beatty Library (42.4).

261 A game of polo (illustrated)

By Ram Sahai, Faizabad, *c*1770

Johnson Album 1, no.27

Signed in lower left corner in Persian: *'amal-i ram sahai musavvir* (the work of the painter Ram Sahai); numbered 9 in Persian inventory note

Drawing with coloured wash and gold; narrow gold border and plain margin

268 by 380mm; page 482 by 366mm

DESCRIPTION Two princely horsemen challenge in the centre of the open field, as their supporters watch or approach from either side. A crowd of spectators and an army are in the distance.

NOTE The subject is derived from a mid-seventeenth-century Mughal original. Another eighteenth-century version is in the Berlin State Museums (Kuhnel (1922), pl.112; Kheiri (1922), pl.17). The fine drawing and occasional soft colouring are features of the illustrative style current at Faizabad, and are also found in a series of illustrated maps (I.O.L. Add.Or.4039) made for Col. Gentil at Faizabad in 1770. Ram Sahai subsequently moved with the Oudh court to Lucknow, where he was later employed by Johnson, *see* no.352.

262 i–vii Seven *ragamala* illustrations

By Ram Sahai, Bahadur Singh and Mul Chand, Faizabad, *c*1760–70

Johnson Album 45, nos 1–6, 8

Published: Waldschmidt (1962), 179–85; Waldschmidt (1975), 542, no.33

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NOTE The compositions of some of the pictures in this incomplete *ragamala* appear again in the series of nos 346, 348 and 431. That they were current in Oudh at this time is further borne out by their appearance in the Lucknow *ragamala* in the Museum of Indian Art, Berlin (Ebeling (1973), 214, no.95; Waldschmidt (1975), 540, no.30).

262 i Ramakali Ragini A lover kneels at the feet of his lady who is sitting on a stool. The duenna is trying to raise him to his feet, and a maid stands on the right.

Faizabad, *c*1760–70

Johnson Album 45, no.1

Gouache with gold; border of undecorated paper ruled with gold

114 by 69mm; page 152 by 105mm

NOTE For the same composition, *see* no.348xxviii.

262 ii Patamanjari Ragini A seated lady being consoled by two companions is watched by a girl at a window on the left. A maid approaches from the right with a cup and ewer. (illustrated)

By Ram Sahai, Faizabad, *c*1760–70

Johnson Album 45, no.2

Signed in Persian: *'amal-i ram sahai* (the work of Ram Sahai)

Gouache with gold; border of green paper with gold rules

115 by 71mm; page 150 by 105mm

NOTE For the same composition, *see* nos 346iv, 346xvii and 348xxxiv

262 iii Vilavali Ragini A lady looks into a mirror held for her by a maid. A second maid stands on the left, and a duenna on the right. There is a townscape behind.

Faizabad, *c*1760–70

Johnson Album 45, no.3

Gouache with gold; undecorated border

108 by 71mm; page 158 by 111mm

NOTE For the same composition, *see* nos 346xvi and 348xviii.

262 iv Bhairava Raga A seated lord with blue skin is rubbed with sandal paste by a consort, other maids are in attendance, one of whom prepares the paste in the foreground. (illustrated)

By Bahadur Singh, Faizabad, *c*1760–70

Johnson Album 45, no.4

Signed in Persian: *bahadur singh*

Gouache with gold; border of green paper with gold rules

110 by 65mm; page 145 by 100mm

NOTE For the same composition, *see* nos 346i and 348xxxi.

262 v Malkos Raga A lord seated on a couch receives a consort who stands before him; two maids are in attendance. (illustrated)

By Mul Chand, Faizabad, *c*1760–70

Johnson Album 45, no.5

Inscribed on border in Persian: *'amal-i mul chand* (the work of Mul Chand)

Gouache with gold; border of green paper with gold rules

107 by 66mm; page 143 by 103mm

NOTE For the same composition, *see* nos 346vii and 348xxv. A miniature of identical composition is also in the Rijksmuseum, Amsterdam (ex. Hulsmann-Stock Collection).

Mul Chand's style is close to that of Ram Sahai with whom he apparently worked in close collaboration. Like Ram Sahai he retains affinities with earlier eighteenth-century Mughal painting.

262 vi Devgandhar Ragini A grey-bearded ascetic is seated with his eyes closed on a tiger-skin. A disciple kneels before him while another stands beneath the tree on the left. (illustrated)

By Ram Sahai, Faizabad, *c*1760–70

Johnson Album 45, no.6

Signed on border in Persian: *'amal-i ram sahai* (the work of Ram Sahai)

Gouache with gold; borders of green and pink paper with gold rules

120 by 76mm; page 175 by 131mm

NOTE For the same composition, *see* no.431xv.

262 vii Bhairava Raga A blue-skinned lord with a halo is seated on a bed with a consort who rubs him with sandal paste. Three other girls are in attendance, one of whom prepares the paste at the foot of the bed.

Faizabad, *c*1760–70

Johnson Album 45, no.8

Inscribed on reverse in Persian: *tasvir-i bhairon rag* (a picture of Bhairon Raga); numbered 89 in Persian inventory note

Gouache with gold; paper border

151 by 107mm; page 173 by 130mm

263 Girls bathing at a pool

By Mul Chand, Faizabad or Lucknow, *c*1770–80

Johnson Album 45, no.43

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Inscribed beneath in Persian: *'amal-i mul chand musavvir* (the work of the painter Mul Chand)

Gouache with gold; plain paper border

165 by 121mm; page 213 by 164mm

DESCRIPTION A party of six girls are bathing at night at the edge of a pool, one dressing herself. In the background are dark hills and a crescent moon.

264 A girl arranging flowers in a grove (illustrated)

By Mul Chand, Lucknow, *c*1775–80

Johnson Album 21, no.7

Inscribed beneath in Persian: *'amal-i mulchand musavvir* (the work of the painter Mul Chand); on reverse: *'amal-i mul chand, 3* (the work of Mul Chand, 3); numbered 24 in Persian inventory note

Gouache with gold; border of pale yellow paper lightly sprinkled with silver

209 by 132mm; page 268 by 178mm

DESCRIPTION A girl sits in a grove near a river, arranging flowers on the grass around her; some of the trees and climbers are in blossom of different colours, but she has selected only pink ones including lotuses. In the left background are white buildings against a coloured sky.

NOTE This is perhaps a variation of *Gormalar Ragini* where a girl arranges flowers, normally on a bed; but it is also open to interpretation as *Malasri* or *Gauri Ragini*.

265 Portrait of Daud Khan

By Mul Chand, Lucknow, *c*1775–80

Johnson Album 60, no.6

Inscribed at top in Persian: *shabeh-i daud khan* (a likeness of Daud Khan); on reverse: *'amal-i mul chand* (the work of Mul Chand); Persian inventory note (not numbered)

Drawing with slight colouring; paper extension at right edge

184 by 105mm; page 184 by 116mm

DESCRIPTION Daud Khan kneels facing right, holding a pink rose in each hand. His face is thinly bearded and his turban and *jama* are uncoloured.

NOTE The identity is uncertain. Two seventeenth-century Mughal officers of this name are described by Shah Nawaz Khan ((1911–52), I, 458–64), and clearly this is not the same man as the Daud Khan of no.272.

266 Krishna playing the flute

Style of Mul Chand, Faizabad, *c*1770

Johnson Album 40, no.4

Numbered 80 in Persian inventory note

Gouache with gold; on an album page with inner gilt-decorated borders and plain outer margin

185 by 124mm; page 336 by 230mm

DESCRIPTION Krishna is seated on a hillock with a radiant halo around him, as nine gopis gather on either side bearing garlands and offerings. Behind are dark green trees.

267 Muhsin Khan(?)

By Mir Muhammad, Lucknow or Faizabad, *c*1760–70

Johnson Album 58, no.21

Numbered 14 in Persian inventory note; inscribed on reverse: *shabeh-i muhsin khan 'amal-i mir muhammad* (a likeness of Muhsin Khan, the work of Mir Muhammad)

Gouache; uncoloured paper border with ink and gold rules

194 by 116mm; page 256 by 169mm

Reproduced: Smith (1911), pl.CXXXII

DESCRIPTION Muhsin Khan facing right, stands on grass, holding the palms of his hands upwards. He has a pointed beard and wears a gold and coloured turban and *patka*, and a white *jama* decorated with flowers. The sky is uncoloured.

NOTE Like Hunhar, Mir Muhammad employs an almost unaltered Mughal style of portraiture, not revealing where in Oudh he might have been working.

268 A Mughal nobleman

Style of Mir Muhammad, Lucknow or Faizabad, *c*1760–70

Johnson Album 2, no.8

Numbered 15 in Persian inventory note; inscribed on reverse: *qaimat-i tasvir-i amir 15* (the price of [this] picture of an amir [is] 15)

Gouache with gold; on an album leaf with inner blue border with gold floral scrolls, gilt-sprinkled mauve outer border

171 by 99mm; page 453 by 310mm

An impression of a square seal of ownership has been erased

DESCRIPTION A Mughal nobleman, in costume of the Aurangzeb period, facing left, stands in a field with his hands folded, wearing a white *jama* embroidered with flowers and with a *patka*. His sword and boots are decorated in gold on brown.

269 Aziz Khan Chaghata, aged thirty-three (illustrated)

By Hunhar, Lucknow, *c*1760

Johnson Album 25, no.8

Inscribed above in Persian: *shabeh-i si o sih salagi navab sahib vaqilah khudaigan 'aziz khan bahadur chaghata* (a likeness at the age of thirty-three of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Nawab Sahib Waqilah Khudaigan Aziz Khan Bahadur Chaghata); numbered 20 in Persian inventory note (partly repeated on reverse); on reverse: *'amal-i hunhar* (the work of Hunhar); and in *nagari*: *Aziz Khan*

Gouache with gold; on an album leaf with ruled border and margin of plain paper

205 by 191mm; page 318 by 192mm

Reverse: a portrait drawing (no.270)

DESCRIPTION Aziz Khan Bahadur Chaghata, facing left, stands in a field dressed in white with yellow boots, carrying a black sword and shield at his side; uncoloured background.

NOTE Hunhar has based this portrait of Aziz Khan Chaghata, an Afghan commander under Aurangzeb (Ali (1966), 235), on a Mughal original which would have been close to no.117 where he is depicted at the age of thirty-two. All Hunhar's pictures in the Library Collection are male portraits painted in a style that differs little from the eighteenth-century Mughal portraiture of Delhi. A picture by Hunhar in the Victoria and Albert Museum is datable to the Muhammad Shah period, and it seems that he was trained as a Mughal artist (*see* no.177) and moved to the Oudh court in later years. He sometimes used the alias 'Puran Nath' as in the case of a picture of *c*1760 in the Binney Collection (Binney (1973), no.97).

270 A Mughal courtier

Style of Hunhar, Lucknow, *c*1760

Johnson Album 25, no.8*v*

Tinted drawing; on an album page of which the primary miniature is on the other side (no.269); ruled border and margin of plain paper

204 by 114mm; page 318 by 192mm

DESCRIPTION A Mughal courtier with a *katar* in his *patka*, stands faing right, holding out his hands.

271 A Mughal officer

By Hunhar, *c*1760

Johnson Album 58, no.3

Inscribed at top in Persian: *shabeh-i nawab sahib vaqilah khudaigan 'umdah al-mulk bahadur khan chaghata* (a likeness of Nawab Sahib Waqilah Khudaigan Umdah al-Mulk Bahadur Khan Chaghata) – this identification is incorrect as shown by comparison with no.312; numbered 4 in Persian inventory note (repeated on reverse); on reverse: *'amal-i hunhar* (the work of Hunhar)

Gouache; on an album leaf, with pink-tinted paper border with single gold rule

172 by 115mm; page 233 by 159mm

DESCRIPTION The officer, facing right, stands in a field with his hands folded. He is dressed in a white turban and *jama* with a gold *patka*, his shield and sword are at his side. There is a plain background with blue sky at the top.

272 Daud Khan

By Hunhar, *c*1760

Johnson Album 25, no.6

Inscribed above in Persian: *shabeh-i daud khan* (a likeness of Daud Khan); numbered 32 in Persian inventory note; on reverse: *'amal-i hunhar* (the work of Hunhar)

Tinted drawing with gold; on an album page of plain paper with extensions at top and bottom

260 by 188mm; page 320 by 188mm

DESCRIPTION Daud Khan stands facing right, dressed in white with yellow boots, and a shield and sword at his side.

NOTE The identity is uncertain, *see* note to no.265.

273 Fath Mamur Khan as a youth

By Hunhar, *c*1760

Johnson Album 60, no.14

Persian inventory note (not numbered); inscribed on reverse: *chereh shabeh-i bahadur fath ma'mur khan, 'amal-i hunhar* (a likeness of the youthful Bahadur Fath Mamur Khan, the work of Hunhar)

Charba; mounted on paper

158 by 89mm; page 187 by 111mm

DESCRIPTION Fath Mamur Khan kneels facing right, holding a bow in his left hand, with a sword and dagger on the floor at his side.

NOTE The identity of Fath Mamur Khan is uncertain. He is presumably not the Mamur Khan Abul Fadl Mamuri of Shah Nawaz Khan (1911–52), II, 145.

274 Bahadur Shah I (1707–12)

By Hunhar, Lucknow, *c*1760

Johnson Album 24, no.1

Inscribed above in Persian: *tasvir-i bahadur shah badshah, 'amal-i hunhar hal* (a picture of the emperor Bahadur Shah, the work of the present Hunhar); numbered 59 in Persian inventory note; on reverse: *tasvir-i mu'izz al-din 'amal-i javahir mal* (a picture of Mu'izz al-Din, the work of Jawahir Mal); a line has been drawn through this inscription, presumably because of its inaccuracy: the picture is attributed to Hunhar in the other inscription, and the title of Bahadur Shah was Mu'azzim rather than Mu'izz al-Din

Gouache with gold; on an album page with inner gold border and plain margin

252 by 157mm; page 331 by 222mm

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DESCRIPTION Bahadur Shah I, facing right, stands in a field, holding a *sarpesh* in his left hand and a straight sword in his right. He is dressed predominantly in white, with yellow boots and a halo; background of blue sky.

NOTE The inscription indicates that Hunhar was known as the 'present' Hunhar to distinguish him from his seventeenth-century namesake.

275 A pensive lady

By Miskin Muhammad, Lucknow, *c*1775–80

Johnson Album 21, no.1

Inscribed above in Persian: *'amal-i miskin muhammad, 3* (the work of Miskin Muhammad, 3)

Gouache with gold; mounted with border of pale yellow paper

210 by 152mm; page 273 by 187mm

DESCRIPTION A lady is seated against a pink cushion, putting her finger towards her mouth; blue background with cloud-band at the top.

NOTE Miskin Muhammad paints in a distinctive style with clouded blue skies containing some tinges of yellow, combed grass with stiff flowers, and figures drawn in a rather hard manner. In addition to his three pictures here, he painted a double portrait of Mulla Shah and Miyan Mir on the title page of a manuscript of the *Mathnaviyyat* of Mulla Shah (Ethé (1903), no.1580).

276 Mirza Shah Rukh (d1607) (illustrated)

By Miskin Muhammad, Lucknow, *c*1775–80

Johnson Album 58, no.18

Inscribed at top in Persian characters: *mirza shah rukh 'amali miskin muhammad* (Mirza Shah Rukh, the work of Miskin Muhammad); Persian inventory note (not numbered)

Gouache; uncoloured paper with gilt and ink rules

169 by 108mm; page 232 by 168mm

DESCRIPTION Mirza Shah Rukh, facing half-right, stands in a field with his hands folded, dressed in a pale yellow *jama* and gilt turban and *patka*. Coloured clouds are above.

NOTE Mirza Shah Rukh came to India from Badakhshan and entered the service of Akbar who in 1593 gave him his daughter Shakr al-Nisa in marriage and appointed him governor of Malwa. He died at Ujjain in 1607 (Shah Nawaz Khan (1911–52), II, 779).

277 A young lady

By Miskin Muhammad, Lucknow, *c*1775–80

Johnson Album 21, no.4

Inscribed above in Persian: *'amal-i miskin muhammad, 31* (the work of Miskin Muhammd, 31); numbered 35 in Persian inventory note (repeated on reverse)

Gouache with gold; mounted with a border of pale yellow paper

144 by 85mm; page 203 by 138mm

DESCRIPTION A young lady stands in a flowery field, holding a single bloom in her left hand, and dressed in yellow with silver trousers. There is a duck-egg blue sky with clouds at the top.

278 A lady going to worship (illustrated)

By Utam Chand, Lucknow, *c*1775–80

Johnson Album 21, no.9

Inscribed beneath in Persian: *'amal-i rai utam chand* (the work of Rai Utam Chand); numbered 27 in Persian inventory note

Gouache with gold; mounted with a border of pale yellow paper

176 by 113mm; page 251 by 168mm

DESCRIPTION A lady walks in a field, carrying a gold ewer on her way to a shrine; she is dressed in lemon yellow with her hair tied in a bun. The figure is based on the same original as nos 180 and 193.

NOTE Utam Chand's style of painting figures is close to that of Miskin Muhammad, suggesting that the two artists worked in collaboration. His male portraits (nos 279 and 280) are a somewhat hardened variation of the Mughal style of portraiture at Delhi.

279 Shaikh Hidayat Allah Sahib Jiv

By Utam Chand, Lucknow, *c*1775–80

Johnson Album 23, no.14

Inscribed above in Persian: *tasvir-i sharif shaikh hidayat allah sahib jiv* (a picture of Sharif Shaikh Hidayat Allah Sahib Jiv); numbered 15 in Persian inventory note; on reverse: *'amal-i utam chand musavvir* (the work of the painter Utam Chand); in *nagari*: *Shaykh Hidayat Allah*

Gouache with gold; on an album page with applied border of plain paper

219 by 126mm; page 274 by 176mm

DESCRIPTION Shaikh Hidayat Allah Sahib Jiv, facing left, stands in a field with one hand resting on the hilt of his orange *talwar*. He is dressed in white with yellow boots and an illuminated *patka*; plain background.

280 Fath Mamur Khan aged seventeen

By Utam Chand, Lucknow, dated 1781

Johnson Album 25, no.4

Inscribed above in Persian: *shabeh-i haft dah salagi fath ma'mur khan* (a portrait of Fath Mamur Khan aged seventeen years); numbered 23 in Persian inventory

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note (repeated on reverse); on reverse: *'amal-i utam chand, sunnah 195* (the work of Utam Chand, year 195 – for AH1195/AD1781)); in *nagari*: *Fath Ma'mur Khan*

Gouache with gold; on an album page with a border of pink-tinted paper

234 by 139mm; page 290 by 177mm

DESCRIPTION Fath Mamur Khan, facing left, stands in a field with a black shield and orange sword at his side, dressed in white with pale yellow boots. There is a plain background with coloured sky at the top.

NOTE The identity of Fath Mamur Khan is uncertain, *see* no.273

281 Riza Bahadur (illustrated)

By Muhammad Afzal, Lucknow, *c*1775–80

Johnson Album 23, no.3

Inscribed above in Persian: *shabeh-i riza bahadur, 'amal-i muhammud afzal* (portrait of Riza Bahadur, the work of Muhammad Afzal); numbered 52 in Persian inventory note

Gouache with gold; on an album page with plain paper border

228 by 123mm; page 269 by 160mm

DESCRIPTION Riza Bahadur, facing half-left, stands in a field resting his hands on a knotted staff. He is dressed in a white *jama*, gold trousers and turban, with a black shield and red *talwar* at his side. The sky is pale green with coloured clouds at the top.

NOTE Muhammad Afzal's style of portraiture is close to that of Miskin Muhammad. That the inscription of attribution is written in the same manner as those for Miskin Muhammad also points to the fact that the two men worked in the same atelier. Riza Bahadur was a Mughal courtier in the period of Shah Jahan, and he appears in several durbar scenes in the manuscript of the *Shah Jahannama* in the Royal Library, Windsor.

282 Bahadur Khan Chaghata (illustrated)

By Jagnath, Lucknow, *c*1775–80

Johnson Album 59, no.5

Inscribed at top in Persian: *shabeh-i nawab sahib vaqilah khudaigan umdah al-mulk bahadur khan chaghata / 'amal-i jagnath* (a likeness of Nawab Sahib Waqilah Khudaigan Umdah al-Mulk Bahadur Khan Chaghata, the work of Jagnath); Persian inventory note (not numbered)

Drawing with wash; on paper with extensions at sides

218 by 117mm; page 218 by 147mm

DESCRIPTION Umdah al-Mulk Bahadur Khan Chaghata, with neatly cut full beard, stands facing right, wearing a mid-length *jama* with short *patka* and with a sword and shield at his side.

NOTE This is the only picture in the collection which has an attribution to Jagnath, and being only a drawing it does not reveal his full style. As a portrait it does not differ appreciably from the work of his contemporaries at Lucknow. The identity of Bahadur Khan Chaghata is uncertain, but from his facial characteristics he is clearly not the same man as the Aziz Khan Chaghata of no.269 etc.

283 A young girl (illustrated)

By Gobind Singh, Lucknow, *c*1775–80

Johnson Album 21, no.8

Inscribed beneath in Persian: *'amal-i rao gobind singh* (the work of Rao Gobind Singh); a Persian inscription above identifies the girl as 'Bhai Saras Rup'; numbered 26 in Persian inventory note; repeated on reverse naming the subject as Saras Rup Bhai

Gouache with gold; mounted with gilt-sprinkled border

144 by 96mm; page 250 by 174mm

Reproduced: Smith (1911), pl.CXXVII; Smith (1930), pl.163

DESCRIPTION A beautiful young girl sits among wine-red cushions on a terrace, holding a pink flower in her right hand. A *pan* box and a spittoon are near her and a line of flowers are beyond the terrace wall beneath a streaked coloured sky.

NOTE Gobind Singh here adopts a somewhat hard angular style with strident colours, which links him with the Mughal artist Aqil Khan. He also works in a less finished style when painting pictures for inclusion in some of Johnson's series, notably the *ragamala*, no.350, and the *'Iyar-i Danish* illustrations of no.352. Number 284 is also in his less finished style.

284 Khambhavati Ragini

By Gobind Singh, Lucknow, *c*1780

Johnson Album 51, no.1

Inscribed above in Persian: *tasvir-i brahma ma'ah brahmani* (a picture of Brahma with Brahmani); below: *amal-i gobind singh* (the work of Gobind Singh); on reverse: an offset impression of a short inscription from another picture

Drawing with wash; applied border of grey paper

223 by 139mm; page 299 by 210mm

DESCRIPTION A lady kneels in reverence before Brahma on a terrace before a verandah.

285 A girl seated on a textile

Style of Gobind Singh, Lucknow, *c*1775–80

Johnson Album 9, no.4

Numbered 2 in Persian inventory note

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Gouache with gold; on an album page with gilt-decorated brown border and gilt-sprinkled outer margin

186 by 122mm; page 412 by 287mm

DESCRIPTION A girl is seated on a textile spread upon a white terrace. She is smoking a hookah and holds a gold fan. There is a streaky sunset sky.

286 Shiva

By Mohan Singh, Lucknow, *c*1780

Johnson Album 51, no.10

Inscribed below in Persian: *'amal-i mohan singh* (the work of Mohan Singh); above: *tasvir-i mahadev ma'ah parvati* (a picture of Mahadev and Parvati)

Drawing on paper with undecorated border

230 by 143mm; page 278 by 181mm

DESCRIPTION Shiva is seated on a tiger-skin outside a cave, one hand in a *gomukhi*; Parvati and Nandi are seated before him.

NOTE Mohan Singh is mainly represented in the collection by his work on *ragamala* illustrations for Johnson (nos 349 and 350).

287 The artist Rai Dal Chand

By Mohan Singh, Lucknow, *c*1780–85 (after a mid-18th-century Mughal original)

Johnson Album 58, no.1

Inscribed at top in Persian: *shabeh-i rai dal chand musavvir* (a likeness of the artist Rai Dal Chand); beneath: *'amal-i mohan singh* (the work of Mohan Singh); Persian inventory note (not numbered)

Charba; laid down on card-backed paper; the picture completed in pencil beyond the extent of the *charba*

100 by 68mm, extended to 152 by 96mm; page 238 by 160mm

DESCRIPTION The artist Rai Dal Chand kneels facing right, holding a bottle and small dish. He is bearded and wears a turban banded in orange and gold.

NOTE The tracing is taken from a Mughal portrait of some decades before. The artist Dal Chand was active at Delhi in the first half of the eighteenth century and visited Jodhpur where he painted an equestrian portrait of Abhai Singh (1725–50) (*see* Ashton (1950), no.431). Mohan Singh is mainly represented in the collection by his work on *ragamala* illustrations for Johnson (nos 349 and 350).

288 A goddess

Style of Ghulam Reza, Lucknow, *c*1780

Johnson Album 45, no.33

Gouache with gold

194 by 135mm

DESCRIPTION A goddess rides upon a cat in a landscape, holding a lance.

NOTE Perhaps an illustration to an astrological series. For signed examples of Ghulam Reza's work, *see* no.350. Shashthi, the goddess of children and childbirth, rides a cat but is usually depicted with children.

289 Kamadeva (illustrated)

Style of Ghulam Reza, Lucknow, *c*1780

Johnson Album 51, no.17

Coloured drawing with gold

270 by 225mm

DESCRIPTION Kamadeva is seated on a plinth by a tree, holding a bow strung with a line of black bees, and the arrows with flowery shafts. A girl and her companion kneel before him, and a male attendant stands on the right holding mango blossom.

290 Amir Khan, subadar of Allahabad (illustrated)

By Sital Das, Lucknow, *c*1780–90

Add.Or.946; purchased June 1959

Inscribed on mount in Persian: *shabeh-i bakhshi-i navab amir khan, subadar ilahabad, 'amal-i sital das* (likeness of Bakhshi Nawab Amir Khan, subadar of Allahabad, the work of Sital Das)

Gouache on plain background; mounted on paper with ruled borders

94 by 85mm; page 233 by 172mm

DESCRIPTION Amir Khan kneels facing left, holding a pink rose in his right hand, and dressed in white with a black-handled dagger at his waist.

NOTE From a collection made for Col. John Murray of the Bengal army by Lieut. James Hoare, a Military Assistant Surveyor who died at Barrackpore in 1798. This is the only picture in the collection which is by Sital Das, yet not painted for Johnson. Unlike his Johnson pictures it is finished in gouache, but the style is in line with his illustrations of religious ceremonies which comprise most of his work in the collection (*see* no.354).

291 The son of Bhagath (illustrated)

By the son of Sital Das, Lucknow, *c*1780–90

Add.Or.947; purchased June 1959

Inscribed on mount in Persian: *shabih-i tifl-i bhagath, 'amal-i pisr-i sital das* (portrait of Bhagath's little boy, the work of the son of Sital Das)

Gouache with plain background; mounted on paper with ruled borders

93 by 85mm; page 230 by 170mm

DESCRIPTION The boy kneels facing right, wearing a white *jama* with pink turban and shawl.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

NOTE From Col. John Murray's collection, *see* no.290. The two pictures are identically mounted and were presumably obtained by James Hoare at the same time and place. Sital Das's son has clearly modelled his style on that of his father, for although the details are a little more tentative, the overall appearance is the same.

292 Wajid Ali Shah, king of Oudh (1847–56)
(illustrated)

By Muhammad Jan of Lucknow, Calcutta, *c*1865

Add.Or.3768; purchased 20 October 1974

Accompanied by a Persian inscription: *shabihah-i mubarik hazrat vajid 'ali shah bahadur pish kardah ba-man dukhtar 'ali bandi va amir husain musavvir banairah muhammad jan musavvir shahi mutyaburi* (portrait of King Wajid Ali Shah presented by me, daughter of Ali Bandi and the painter Amir Husain of Banairah, [son or pupil of] Muhammad Jan, Court Painter of Matya Burj), followed by an autograph

Gouache with gold

198 by 171mm

DESCRIPTION Wajid Ali Shah is shown wearing an embroidered white muslin *jama*, *paijamas*, and slippers with curved toes. He is seated in a European-style arm-chair with his feet on a blue footstool, set on a patterned red carpet. His left hand rests on his knee and his right on the hilt of a sword. In the background is a green draped curtain and a picture of a river scene.

NOTE This painting was acquired by Mr Theon Wilkinson in August 1972 at Lucknow from Nawab Mir Abdullah, a descendant (great-nephew) of Wajid Ali Shah. The inscription shows a poor command of Persian which appears to have been written by a granddaughter of the artist, and is ambiguous.

Wajid Ali Shah was exiled to Calcutta in March 1856 and stayed until his death in 1887 at Matya Burj, a house at Garden Reach overlooking the river. Muhammad Jan ('Mummoo Jan') was a court painter to the kings of Oudh and appears to have accompanied Wajid Ali Shah to Calcutta. There is a collection of his drawings at Bharat Kala Bhavan, Benares (M. Archer (1972), no.130). *See also* India Office Albums, 59, no.5435. His son, Mammu Jan junior (*d*1934) also worked in Lucknow, and drawings by him dated *c*1892–1910 are in the State Museum, Lucknow.

UNATTRIBUTED WORKS 1770–1820

293 The battle of Panipat, 13 January 1761
(illustrated)

Faizabad, *c*1770

Johnson Album 66, no.3

Inscribed with the names of the principal combatants in Persian characters

Drawing with some colour; on paper backed with cloth, through which can be seen a drawing of a horseman and attendant

510 by 660mm

DESCRIPTION Ahmad Shah Durrani and his forces are defeating Shadashiva Bhao and the Maratha armies: Ahmad Shah Durrani rides a brown stallion surrounded by his close supporters. On his left are Najib Khan and Shuja ud-Daula with their forces, on his right are Ahmad Khan Bangash and Hafiz Rahmat, before them a cavalry attack is made by Shah Wali Khan. Within the buildings of the Panipat camp troops are raping and committing atrocities while outside the wounded Bhao is helped from his horse; the centre of the picture is dominated by the arc of the two lines of guns with smoke and devastation between them.

NOTE In 1760 the Marathas occupied Delhi, having already conquered the Punjab, offering a serious threat to the Muslim domination of the north of India. Their leader Viswas Rao was being advised by Sadashiva Bhao who organised the Maratha army under his generalship. To oppose them an army was formed by a Muslim alliance between Shuja ud-Daula of Oudh, Ahmad Shah Durrani and the Rohilla Afghans. Under the threat the Bhao fixed his camp and headquarters at Panipat in October 1760, which proved to be a tactical error. By January the Maratha army and its supporters were suffering famine under siege conditions, and they were obliged to start the offensive. Ahmad Shah's victory was decisive and the slaughter enormous.

294 A man trampled by an elephant

Faizabad, *c*1770

Johnson Album 3, no.6

Numbered 13 in Persian inventory note

Drawing with touches of colour and gold

161 by 144mm; page 405 by 292mm

DESCRIPTION An elephant tramples upon a man, the mahout raising his goad above his head as if to attempt to restrain the animal. The scene takes place in a field outside a town.

295 A Mughal nobleman

Oudh, *c*1770

Johnson Album 23, no.8

Gouache with gold, apparently unfinished;

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

uncoloured background and border; margin extended on left

245 by 157mm; page 275 by 186mm

DESCRIPTION A Mughal nobleman, facing right, stands in a field holding a pink flower, dressed in a white *jama* with *patka* and turban.

296 Majnun in the wilderness

Oudh, *c*1770–80

Add.Or.23; purchased from Thakur J. Seesodia, November 1931

Gouache with gold; on an album leaf with a wide margin of carnations in gold on a plain background

227 by 158mm; page 477 by 315mm

Reverse: a quatrain in praise of God, written in *nasta'liq* calligraphy by Qivam al-Din Muhammad; 18th century

DESCRIPTION Majnun, nimbate, sits in a glade with his tame animals gathered around him and a peacock on the horizon.

297 Muhammad Fazil

Oudh, *c*1770–80

Johnson Album 23, no.7

Inscribed above in Persian: *shabeh-i muhammad fazil ibn 'abd al-rahim* (portrait of Muhammad Fazil, son of Abd al-Rahim); numbered 5 in Persian inventory note (repeated on reverse)

Gouache with gold; on an album page with narrow gold border and margin of pale yellow paper

202 by 132mm; page 273 by 187mm

DESCRIPTION Muhammad Fazil, the son of Abd al-Rahim, stands in a field facing left, holding a curved black *talwar* over his shoulder and resting his left hand on his *katar*. He is dressed in white with yellow shoes; uncoloured sky.

298 A Mughal nobleman in seventeenth-century costume

Oudh, *c*1770–80

Johnson Album 26, no.18

Numbered 2 in Persian inventory note

Gouache with gold; on an album page with plain borders

177 by 98mm; page 373 by 250mm

DESCRIPTION A Mughal nobleman in a green coat with a fur collar stands in a field facing right. His hands are folded on the hilt of his *talwar*; there is a sunset sky at the top.

299 Akbar enthroned

Oudh, *c*1770–80

Johnson Album 18, no.2

Tinted drawing with gold; on an album leaf with mauve outer margins

229 by 149mm; page 379 by 254mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy by Ghulam Rasul; dated year 29 (perhaps for AH1129/AD1717)

DESCRIPTION Akbar with a radiant gold halo, sits on a hexagonal throne upon a terrace, caressing a hawk perched on the pink gauntlet of his right hand; coloured sky behind.

300 Shah Abbas I of Iran

Oudh, *c*1770–80

Johnson Album 2, no.6

Inscribed beneath in Persian: *Shah 'Abbas*; on reverse: *qaimat-i tasvir-i shah 'abbas 40* (the price of this picture of Shah Abbas [is] 40); numbered 1 in Persian inventory note

Gouache; on an album leaf with a middle border of blue and pink paper woven to a geometrical design, outer border gilt-sprinkled

209 by 134mm; page 451 by 306mm

A square seal has been erased

DESCRIPTION Shah Abbas I of Iran wearing a fur hat and embroidered gold coat, stands holding a musket. A *talwar* and dagger are in his belt. His moustache curls at the ends. The background is uncoloured with a band of coloured sky and ground above and below.

301 A nobleman

Oudh, *c*1770–80

Johnson Album 59, no.3

Inscribed at lower left in Persian characters: . . . *shayistah khan bahadur* (identification incorrect); Persian inventory note (not numbered)

Gouache; uncoloured paper borders

149 by 108mm; page 225 by 154mm

Reverse: a few small faint sketches in reddish ink

DESCRIPTION A nobleman with a white beard stands facing left, his hands resting on one of his two swords. A green shawl is draped over his white *jama*; sky uncoloured.

302 Bara Khan

Oudh, *c*1770–80

Johnson Album 60, no.5

Inscribed at top in Persian: *shabeh-i bara khan* (a likeness of Bara Khan); numbered 10 in Persian inventory note

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Drawing; paper extensions on three sides

152 by 112mm; page 175 by 122mm

DESCRIPTION Bara Khan, bearded, kneels facing right, holding out his right hand before him. He is dressed in a *jama* and pointed turban.

303 A young nobleman

Oudh, *c*1770–80

Johnson Album 60, no.7

Persian inventory note (not numbered)

Drawing; paper extension at right edges

188 by 105mm; page 188 by 119mm

DESCRIPTION A young nobleman stands facing right, holding up his right hand and dressed in a full-length *jama*, with sword and shield at his side.

304 A courtier (Nur Khan?)

Oudh, *c*1770–80

Johnson Album 58, no.15

Numbered 54 in Persian inventory note; inscribed on reverse: *Nur Khan*

Drawing with gold and slight colours; uncoloured paper border with rules in gold and ink

190 by 129mm; page 238 by 172mm

DESCRIPTION A courtier carrying a sword and shield and wearing a mid-length *jama* and patterned *patka*, stands facing right, his right hand resting on his *katar*; plain background.

305 A young Muslim courtier

Oudh, *c*1770–80

Johnson Album 58, no.7

Numbered 12 in Persian inventory note; inscribed on reverse: *reza fathmullah* (?), and with an undeciphered attribution

Lightly coloured drawing; on paper with extensions on three sides

226 by 147mm; page 253 by 161mm

DESCRIPTION A young Muslim courtier stands facing right holding a cloth in his right hand. A sword and a shield are at his left side and a feather aigrette is in his turban; costume uncoloured.

306 The emperor Humayun

Oudh, *c*1770–80

Johnson Album 58, no.17

Gouache; unfinished; on paper with plain border

205 by 125mm; page 255 by 170mm

DESCRIPTION The emperor Humayun kneels on a mat by a rivulet holding a *sarpesh* in his left hand. He is dressed in red, with a green halo. There is a mauve hillside behind, and a gold sky.

NOTE A traditional representation of Humayun, *cf* Martin (1912), II, pl.211; Sotheby, 6 December 1967, lot 143.

307 Mu'azzim Khan Khan-i Khanan Mir Jumla

Oudh, *c*1770–80

Johnson Album 58, no.5

Inscribed at top in Persian: *shabeh-i mu'azzim khan khan-i khanan mir jumla haidari* (a likeness of Mu'azzim Khan Khan-i Khanan Mir Jumla Haidari); Persian inventory note (not numbered)

Drawing with hands and face slightly coloured; on paper with extensions at sides

217 by 121mm; page 236 by 155mm

DESCRIPTION Mu'azzim Khan Khan-i Khanan Mir Jumla stands facing half-left with a neatly trimmed white beard and moustache. He holds a straight sword in his right hand; his turban and clothes are uncoloured.

308 A man holding a receptacle

Oudh, *c*1770–80

Johnson Album 60, no.1

Drawing with gold and some colour; unfinished; oval border in gold

118 by 73mm; page 183 by 120mm

DESCRIPTION A man, traditionally identified as Iskandar (Alexander), holds a large gold receptacle. He wears a Renaissance-style casque and buttoned vest and a green dagger in his belt.

309 An artist presenting his work

Oudh, *c*1770–80

Johnson Album 60, no.3

Inscribed beneath in Persian: *mirza 'abbas musavvir* (the artist Mirza Abbas (?)); numbered 42 in Persian inventory note

Charba heightened with gold; mounted with paper border

110 by 65mm; page 180 by 117mm

DESCRIPTION The artist, with a trimmed beard, stands facing left holding a volume as if about to present it. His turban and *patka* are finished in gold.

NOTE The figure is traced from an earlier Mughal original, probably of the early seventeenth century. It could be from a durbar scene where artists present their work to the emperor, but the inscription naming the artist as Mirza Abbas is unsubstantiated.

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310 Mirza Hafiz-ullah Khan

Oudh, *c*1770–80

Johnson Album 60, no.16

Inscribed at top in Persian: *Mirza Hafiz-ullah Khan*; Persian inventory note (not numbered)

Gouache; mounted on paper

163 by 79mm; page 190 by 117mm

DESCRIPTION Mirza Hafiz-ullah Khan stands facing right. He has a full black beard, and is dressed in a pink *jama* with two swords and a shield at his side; uncoloured background.

311 Hamid Khward as a child

Oudh, *c*1770–80

Johnson Album 60, no.17

Inscribed above in Persian: *shabeh-i hamid khward* (a likeness of Hamid Khward); Persian inventory note (not numbered)

Gouache; uncoloured paper border

133 by 78mm; page 177 by 111mm

DESCRIPTION Hamid Khward as a child, his face lightly freckled, stands facing left. He is dressed in a white *jama* and turban and a black shield and sword are at his side. Coloured clouds are above.

312 Aziz Khan Chaghata aged thirty-four

Oudh, *c*1770–80

Johnson Album 25, no.11

Inscribed above in Persian: *tasvir-i si o chahar salagi navib sahib vaqilah khudaigan 'aziz khan bahadur chaghata* (a likeness at the age of thirty-four of Nawab Sahib Waqilah Khudaigan Aziz Khan Bahadur Chaghata); numbered 27 in Persian inventory note; on reverse in *nagari*: *Nawab Aziz Khan*

Drawing with some gouache; on a page of plain paper

Page 283 by 168mm

DESCRIPTION Aziz Khan Chaghata, facing left, stands with his hands resting on the hilts of his *talwar* and *katar*. A large shield also hangs at his side.

NOTE This drawing is evidently based on Hunhar's portrait of Aziz Khan Chaghata at the age of thirty-three (no.269)

313 i–ii Two portraits of princes

Oudh, *c*1770–80

Johnson Album 18, nos 7 and 8

313 i A young prince

Johnson Album 18, no.7

Numbered 6 in Persian inventory note; on reverse: erased inscription

Gouache with gold; on an album page with fawn border and uncoloured margin

189 by 121mm; page 372 by 247mm

DESCRIPTION A young prince dressed in a full-length yellow robe, facing right, stands in a field, holding a red *talwar* in one hand and a sprig of narcissus in the other. There is a grey sky with clouds.

313 ii A young prince with a hawk

Johnson Album 18, no.8

Numbered 7 in Persian inventory note

Gouache with gold; on an album page with fawn and plain borders

152 by 88mm; page 375 by 250mm

DESCRIPTION A young prince has a hawk perched upon his right hand and caresses its breast with his left hand. He is a dressed in yellow with a short *patka* tied at the back. There is a greyish sky with pink and blue at the top.

314 i–x Ten portraits of Mughal noblemen

Oudh, *c*1770–80

Johnson Album 4, nos 9, 10, 12, 14, 15, 19, 21, 22, 24 and 27

NOTE These portraits, all from Johnson Album 4, are in some cases Mughal drawings which have been entirely or almost entirely overpainted at Lucknow. In view of the fact that so little of the original Mughal work can be seen, they have all been included here.

314 i An elderly Mughal nobleman

Johnson Album 4, no.9

Numbered 16 in Persian inventory note

Gouache with gold; on an album page with inner blue and outer gilt-sprinkled border

186 by 94mm; page 415 by 286mm

DESCRIPTION An elderly Mughal nobleman stands facing right leaning with both hands on a gold staff. He is dressed in white, with yellow boots. At his feet is a conventional pattern of pink flowers. The pale blue sky has coloured streaks.

314 ii A Mughal nobleman

Johnson Album 4, no.10

Numbered 15 in Persian inventory note

Gouache with gold; unfinished; on an album page with inner blue border and outer gilt-sprinkled margin

163 by 95mm; page 415 by 292mm

DESCRIPTION A Mughal nobleman, facing left, stands in a field, holding the palms of his hands up-

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wards before him. He is dressed in white with his sword and shield at his side. The field is depicted in a conventional manner and a blue-green sky with coloured streaks is above.

314 iii A middle-aged Mughal nobleman

Johnson Album 4, no.12

Numbered 51 in Persian inventory note

Gouache; the figure uncoloured; on an album page with inner blue border and outer gilt-sprinkled margin

136 by 64mm; page 415 by 292mm

DESCRIPTION A Mughal nobleman of middle-age stands facing left with his left hand resting on his sword. Conventional flowers are at his feet and there are coloured streaks above a blue-green sky.

314 iv An eighteenth-century Mughal nobleman

Johnson Album 4, no.14

Numbered 17 in Persian inventory note

Gouache; on an album page with inner blue border and outer gilt-sprinkled margin

155 by 75mm; page 415 by 292mm

DESCRIPTION A Mughal nobleman of the eighteenth century stands facing left with a grey hawk perched on the yellow gauntlet of his right hand. He is dressed in green with a short mauve *patka*.

314 v An emperor

Johnson Album 4, no.15

Numbered 18 in Persian inventory note

Gouache with gold; unfinished; on an album page with inner gold-decorated blue border and outer gilt-sprinkled margin

161 by 87mm; page 415 by 290mm

DESCRIPTION An emperor, probably derived from a portrait of Shah Jahan. He is dressed in orange and stands in a field facing right, holding a *chauri* in his right hand.

314 vi A nobleman on a terrace

Johnson Album 4, no.19

Numbered 57 in Persian inventory note

Gouache with gold; unfinished; on an album page with gold-decorated blue border and outer gilt-sprinkled margin

159 by 102mm; page 415 by 286mm

DESCRIPTION A nobleman, facing right, kneels on a terrace holding up a red rose in his right hand. An orange fence is behind with streaked sky above.

314 vii A nobleman on orange cushions

Johnson Album 4, no.21

Numbered 60 in Persian inventory note

Gouache with gold; the face and hands are uncoloured and are perhaps Mughal work of a slightly earlier date; on an album page with inner blue border and uncoloured outer margin

192 by 128mm; page 415 by 282mm

DESCRIPTION A nobleman kneels against orange cushions on a yellow carpet holding up a pink flower in his right hand. He is dressed in green with a gold turban and there is a blue sky.

314 viii A Mughal nobleman

Johnson Album 4, no.22

Numbered 28 in Persian inventory note

Gouache with gold; on an album page with blue border and outer gilt-sprinkled margin

193 by 138mm; page 412 by 290mm

DESCRIPTION The Mughal nobleman, facing right, stands in a flowery field holding a flower in his left hand. He is dressed in a cream *jama* with short decorated *patka*.

314 ix A Mughal nobleman

Johnson Album 4, no.24

Numbered 21 in Persian inventory note

Drawing with gouache and gold; on an album page with blue border and gilt-sprinkled outer margin

141 by 63mm; page 412 by 290mm

DESCRIPTION The Mughal nobleman, facing left, stands holding up his hands. He is dressed in an orange *jama* with yellow boots, and a sword and black shield hang at his side.

314 x A Mughal officer

Johnson Album 4, no.27

Numbered 26 in Persian inventory note

Drawing, gouache background; on an album page with gilt-decorated blue border and outer gilt-sprinkled margin

184 by 109mm; page 413 by 290mm

DESCRIPTION The Mughal officer, facing right with a sword and shield at his side, stands in a field holding up his right hand as if in conversation.

315 A dervish

Oudh, *c*1770–80

Johnson Album 7, no.13

Numbered 33 in Persian inventory note

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Drawing with pale blue gouache background; on an album page with inner gilt-decorated blue border and outer gilt-sprinkled margin

170 by 91mm; page 413 by 285mm

DESCRIPTION A dervish, with a neatly trimmed beard and full robe, stands holding an object, perhaps a fruit.

316 Nawab Itimad ud-Daula Bahadur (d1748)

Traced from an earlier Mughal version, Oudh, *c*1770–80

Johnson Album 59, no.1

Inscribed on reverse in Persian characters: *tasvir-i nawab i'timad ud-daula bahadur* . . . (a likeness of Nawab Itimad ud-Daula Bahadur . . .)

Charba, the face tinted with pink; mounted on paper; paper border

130 by 192mm; page 225 by 152mm

Reverse: a Mughal-style drawing of the head of a dervish

DESCRIPTION Nawab Itimad ud-Daula Bahadur bearded, dressed in a full-length *jama* and holding a straight staff, a sword and shield at his side, stands facing right.

NOTE Nawab Itimad ud-Daula Qamaruddin Khan Bahadur was *vazir* to the emperor Muhammad Shah from 1724 when Nizam al-Mulk Asaf Jah resigned the position. He died in battle in 1748. A contemporary portrait of him is in the manuscript copy of the *Karnama-i-ishq* (Johnson Album 38), f.7b.

317 Aziz Khan Chaghata

Traced from an earlier Mughal version, Oudh, *c*1770–80

Johnson Album 59, no.2

Inscribed above in Persian: *shabeh-i navab sahib vaqilah khudaigan 'aziz khan bahadur chaghata* (a likeness of Nawab Sahib Waqilah Khudaigan Aziz Khan Bahadur Chaghata); numbered 47 in Persian inventory note

Charba with wash; mounted on paper; outer paper border

160 by 96mm; page 221 by 138mm

DESCRIPTION Aziz Khan fully bearded, stands facing left, his shield depicting a crescent moon.

NOTE For Aziz Khan Chaghata, *see* no.269.

318 A nobleman

Oudh, *c*1770–80

Johnson Album 59, no.9

Inscribed at top in Persian characters: *tasvir-i khanzada jo* (portrait of Khanzada jo?); numbered 6 in Persian inventory note

Drawing with some gouache; apparently unfinished; narrow paper border at edges

227 by 141mm; page 227 by 149mm

DESCRIPTION A fully bearded nobleman, facing right, stands in a field holding out his right hand. He is dressed in white and has a sword at his left side.

319 A Mughal officer

Oudh, *c*1770–80

Johnson Album 58, no.9

Numbered 2 in Persian inventory note (repeated on reverse)

Drawing with colours and gold; border of yellow-tinted paper with extensions at sides

183 by 91mm; page 252 by 172mm

DESCRIPTION A Mughal officer with a white beard and moustache, stands facing right with the palm of one hand upwards. He wears a white *jama* with turban and *patka* in gold and colours; uncoloured background.

320 A Mughal officer

Oudh, *c*1770–80

Johnson Album 58, no.10

Persian inventory note (not numbered)

Drawing with wash; pink-tinted paper border extended at edge; backed with cotton

189 by 110mm; page 247 by 171mm

Reverse: sketches of the heads of two camels and a tiger

DESCRIPTION A Mughal officer stands facing right, wearing a full-length *jama* with short *patka* and holding a letter in his right hand. His sword and shield are at his left side.

321 i–ii Two Mughal officers

Oudh, *c*1770–80

Johnson Album 58, nos 6 and 11

321 i Allahvardi Khan (d1659)

Lucknow, *c*1775–80

Johnson Album 58, no.6

Inscribed at top in Persian: *shabeh-i allahvardi khan kalan shah jahani* (a likeness of Allahvardi Khan Kalan [in the service of] Shah Jahan); numbered 16 in Persian inventory note

Gouache; yellow-tinted paper border

207 by 127mm; page 240 by 153mm

DESCRIPTION Allahvardi Khan (Shah Nawaz Khan

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(1911–52) I, 668–72), stands facing right with his hands resting on a slender staff. He is dressed in a white *jama* with cyclamen turban and yellow boots, an orange belt and sword-sheath; uncoloured background.

321 ii Asaf Khan Khan-i Khanan(?)

Lucknow, *c*1775–80

Johnson Album 58, no.11

Inscribed above in Persian: *shabeh-i asaf khan khan-i khanan . . . 'alamgir padshah* (a likeness of Asaf Khan Khan-i Khanan [of the time of] the emperor Alamgir); numbered 9 in Persian inventory note

Gouache; yellow-tinted paper border

203 by 135mm; page 247 by 171mm

DESCRIPTION Asaf Khan Khan-i Khanan, his beard turning grey, stands facing left, his right hand posed as if to hold a small object. He wears a white *jama* with gold turban and pink trousers; uncoloured background.

322 i–ii Two female portraits

Oudh, *c*1770–80

Johnson Album 9, nos 1 and 2

322 i A girl seated on a cane stool

Johnson Album 9, no.1

Numbered 56 in Persian inventory note

Drawing, the background completed in gouache; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

152 by 83mm; page 413 by 285mm

DESCRIPTION A girl, facing right, is seated on a *morha* and holds a rose bloom. There is a greenish sky with streaked cloud-band above.

322 ii A seated lady

Johnson Album 9, no.2

Numbered 55 in Persian inventory note

Drawing, the background completed in gouache; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

172 by 116mm; page 415 by 285mm

DESCRIPTION A lady seated with one knee raised, listens to a confidante who sits on the terrace before her. A bowl of fruit is between them and above is a pale sky with streaked clouds.

323 A girl holding a pot of flowers

Oudh, *c*1770–80

Johnson Album 60, no.21

Numbered 36 in Persian inventory note

Gouache; uncoloured paper border

130 by 81mm; page 184 by 124mm

DESCRIPTION A girl, shown three-quarter length above a terrace wall, is holding a gold pot of flowers in both hands. She is dressed in a gold skirt and red *chadar*; grey background.

324 A nobleman and his lady holding fireworks

Oudh, *c*1770–80

Johnson Album 10, no.3

Gouache with gold; on an album leaf with fawn border and pink outer margin

180 by 114mm; page 378 by 250mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy; signed by Aziz Allah

DESCRIPTION A nobleman and his lady hold fireworks at night. The nobleman is dressed in white and puts his arm round the lady who is dressed in orange.

325 Sultan Ibrahim Adham of Balkh with the angels

Oudh, *c*1770–80

Johnson Album 6, no.5

Numbered 14 in Persian inventory note

Gouache with gold; on an album leaf with gilt-decorated inner borders and an outer margin with animals and flowers in colours and gold

152 by 113mm; page 415 by 290mm

Reverse: a saying of Bayazid (Abu Yazid al-Bistami) written in seven lines of diagonal *nasta'liq* calligraphy; 17th century

DESCRIPTION Sultan Ibrahim Adham of Balkh is seated in meditation at the foot of a tree, visited by four angels who bring food in golden dishes. To the right in the mid-distance an older hermit sits outside his cave.

NOTE A popular subject in eighteenth-century Mughal painting based upon the story of the ninth-century king of Balkh who surrendered his kingship for the life of a dervish. For a more elaborate rendering, *see* Kuhnel (1922), pl.140.

326 A European courtesan (illustrated)

Oudh, *c*1770–80

Johnson Album 9, no.14

Inscribed in cartouche above in Persian: *tasvir-i husn-i farang* (picture of a European beauty); numbered 17 in Persian inventory note

Gouache with gold; on an album page with gilt-decorated blue border and pinkish brown gilt-sprinkled outer margin

201 by 135mm; page 406 by 277mm

DESCRIPTION A European courtesan, half-length at a

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window, is shown nude, with an orange wrap draped loosely about her. A chaplet of leaves retains a light gold veil about her hair and she holds a small wine-cup in her right hand; grey background.

NOTE An often-repeated subject, *cf* Mehta (1926), pl.36; Victoria and Albert Museum, I.S.259–1952.

327 i–iv Four pictures of girls and ladies

Oudh, *c*1770–80

Johnson Album 9, no.8; 11, no.7; 20, no.4; 21, no.5

327 i A girl holding a firework

Johnson Album 20, no.4

Gouache with gold; mounted with an inner gold-decorated border and a margin of plain paper

133 by 87mm; page 192 by 133mm

DESCRIPTION A girl stands on a terrace at night holding a firework in her right hand.

327 ii A lady walking across a terrace at night

Johnson Album 21, no.5

Gouache with gold; on an album page with fawn and blue borders; grey paper extensions

156 by 84mm; page 271 by 178mm

DESCRIPTION A lady walks across a pink terrace at night holding a burning lamp which she shelters from the draught with her *chadar*. The moon and stars are in the grey sky above.

327 iii Portrait of a girl

Johnson Album 11, no.7

Gouache with gold; oval; on an album leaf with borders decorated with floral designs in gold and colours; flower-head design on reverse

68 by 54mm; page 320 by 215mm

DESCRIPTION A girl, facing left, shown head and shoulders, holds a rose and wears a gold hat with an aigrette, and a brooch in the form of a bird of paradise; grey-green background. Based on the same original as no.196.

327 iv A lady smoking a hookah

Johnson Album 9, no.8

Numbered 54 in Persian inventory note

Gouache with gold; on an album leaf with gilt-sprinkled outer margin

132 by 77mm; page 410 by 285mm

Reverse: a quatrain written in *nasta'liq* calligraphy by Sayyid Ali al-Hasani (or al-Husaini); dated AH1063/AD1653. The calligrapher could be Aurangzeb's librarian, Sayyid Ali al-Husaini al-Tabrizi (Jawahir Raqm) who died in AH1094/AD1683. Other specimens are in the British Library, Add.23, 610, ff.10, 12, and Add.21, 928, f.6, and he is mentioned in Muhammad Bakhtavar Khan's *Mirat al-'Alam* (Add.7657, Rieu (1879), 125)

DESCRIPTION A lady kneels on a terrace smoking a hookah while two girl servants stand at a lower level behind her. There are dishes of pomegranates and other objects beside the hookah in the foreground.

328 i–ii Two ascetics

Oudh, *c*1770–80

Johnson Album 19, nos 3 and 4

328 i An ascetic outside a cave

Johnson Album 19, no.3

Numbered 31 in Persian inventory note

Gouache; on an album page with a blue border decorated with gold arabesques and an outer gilt-sprinkled margin

159 by 126mm; page 400 by 262mm

DESCRIPTION An aged ascetic sits in meditation outside a cave. He has long hair and a long white beard and wears a pink loin-cloth; a waterfall is on the right and there is a line of trees on the ridge of the pink hillside behind.

328 ii A kanphat ascetic

Johnson Album 19, no.4

Numbered 9 in Persian inventory note

Gouache; on an album page with a blue border decorated with gold arabesques and an outer gilt-sprinkled margin

165 by 126mm; page 403 by 262mm

DESCRIPTION A *kanphat* ascetic sits outside a hut with a tiger lying beside him. He is dressed in pink and holds a rosary.

329 A fakir meditating

Oudh, *c*1770–80

Johnson Album 60, no.18

Wash drawing; gilt-decorated blue border; mounted on paper

98 by 68mm; page 189 by 123mm

DESCRIPTION A fakir sits cross-legged on a tiger-skin in meditation. He has a short crutch in his left hand, a cloth is draped loosely about his middle, his long hair falls down his back and he has a light cloth on his head. Various birds are in the landscape about him and two with a bull in the foreground.

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330 A green parakeet

Oudh, *c*1770–80

Johnson Album 45, no.32

Persian inventory note (not numbered)

Drawing, the bird alone coloured

139 by 110mm

DESCRIPTION A green parakeet perches on a stand with foliate supports. The top of the bird's head is blue, the breast crimson.

331 A seated dervish

Oudh, *c*1770–80

Johnson Album 28, no.1

Numbered 7 in Persian inventory note

Tinted drawing; background and frame completed in gouache perhaps rather later than the drawing; on an album page with plain borders

73 by 73mm; page 367 by 244mm

DESCRIPTION A dervish sits with his right arm extended, perhaps seeking alms.

332 A prince entertained

Oudh, *c*1770–80

Johnson Album 27, no.7

Gouache with gold; on an album page with gilt-sprinkled borders of blue and yellow

208 by 111mm; page 328 by 233mm

DESCRIPTION A prince, possibly Bahram Gur, sits in a garden pavilion with a princess and numerous girls in attendance, dancing and playing music.

333 Three ladies on a terrace

Oudh, *c*1770–80

Johnson Album 8, no.2

Inscribed in gold cartouche above in Persian: *tasvir-i husn* (a picture of beauties); numbered 51 in Persian inventory note

Gouache with gold; on an album page with inner blue gilt-decorated border and outer margin of gilt-sprinkled pink paper

168 by 118mm; page 403 by 276mm

DESCRIPTION Three ladies are on a terrace with a floral carpet: the two on the right sit in gold chairs, one with a baby in her arms, the third teaches a second baby to walk on the left. There is a blue sky with grey clouds above.

334 Five girls in a courtyard

Oudh, *c*1770–80

Johnson Album 9, no.6

Numbered 11 in Persian inventory note

Gouache with gold; on an album leaf with gilt-decorated blue border and undecorated outer margin

198 by 128mm; page 412 by 284mm

Reverse: a Persian *ghazal* written in *nasta'liq* calligraphy by the 16th-century Persian calligrapher Mir Ali al-Katib; background of Mughal illumination with three *baits* in small *nasta'liq*

DESCRIPTION Five girls play *chaupar* in a courtyard at night, seated around the board which is lit by a candle. There are lamps burning on the buildings behind.

335 i–ii Two illustrations to the story of Sohni and Mahinval

Oudh, *c*1770–80

Johnson Album 15, nos 5 and 6

335 i Sohni swimming to Mahinval (illustrated)

Johnson Album 15, no.5

Numbered 45 in Persian inventory note

Gouache with gold; on an album leaf with border and margin in shades of brown and pink

235 by 156mm; page 441 by 294mm

Reverse: a page of *nasta'liq* calligraphy by Muhammad Murtada; in the centre a *quatrain* with an illuminated background, and round the edge four panels of smaller script within blue borders; priced in *raqam*: 55 rupees

DESCRIPTION Sohni swims across the river upon an upturned waterpot to meet her lover Mahinval who sits beneath a tree playing a pipe to his herd of buffaloes. The moon is low on the horizon. In the foreground sits an elderly ascetic smoking a *nargila* beside a fire.

335 ii Sohni swimming to Mahinval

Johnson Album 15, no.6

Numbered 10 in Persian inventory note

Gouache with gold; on an album page with gold-decorated blue border and gilt-sprinkled plain margin

221 by 147mm; page 415 by 286mm

DESCRIPTION Sohni swims across the river at night to meet her lover Mahinval who sits beneath a tree playing a pipe to his herd of buffaloes. An ascetic sits by a fire in the right foreground.

336 A trick picture

Oudh, *c*1770–80

Johnson Album 53, no.1

Coloured drawing; borders of tinted paper

107 by 152mm; page 159 by 203mm

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DESCRIPTION A trick picture showing four antelopes seated in different positions but sharing a single head.

337 A nilgai

Oudh, *c*1770–80

Johnson Album 53, no.2

Persian inventory note (not numbered)

Gouache; uncoloured background

183 by 210mm

DESCRIPTION A *nilgai* stands facing right with a portion of the side cut away to reveal intestines.

338 A Mughal prince and mistress (illustrated)

Oudh, *c*1770–80

Johnson Album 45, no.25

Charba; mounted on paper

160 by 93mm; page 210 by 138mm

DESCRIPTION A Mughal prince is seated beneath a canopy dallying with a lady who lies with her head across his lap; refreshments are spread before them and a girl kneels to offer a dish from which the prince has taken a cup of wine; another girl stands on the left with a fan. Angels fly above, two of them holding a balance, the heavier weight of which is provided by the halo of the prince.

NOTE This drawing relates to a miniature by Mihr Chand (reproduced Mehta (1926), pl.46), but the composition is more typical of seventeenth-century Mughal painting and would therefore appear to derive from an earlier original.

339 Sri Nathji (illustrated)

Oudh, *c*1770–80

Johnson Album 51, no.4

Numbered 60 in Persian inventory note

Gouache with gold; narrow gold border

280 by 209mm; page 287 by 216mm

DESCRIPTION The image of Sri Nathji is flanked by two images of Vishnu and smaller images of Balarama and Gopala Krishna. Two worshippers face inwards from left and right. Below, a central figure of Krishna is seated in *maharaja lilasana* posture with images of Balarama and Krishna on either side; on the right stands Sri Vallabhacharya and on the left his son with offerings between them.

NOTE The cult of Sri Nathji centres on the village of Nathdwara, near Udaipur, where a revered image of Krishna, known as Sri Nathji, is installed. For further information on the cult, *see* Skelton (1961), no.13, and Skelton (1973).

340 A prince enters a citadel with ceremony

Lucknow, *c*1780 (after a Deccani original)

Johnson Album 5, no.6

Gouache with gold; backed with grey paper

211 by 215mm; page 460 by 380mm

DESCRIPTION The state entry of a prince into a citadel. He rides upon a caparisoned elephant beneath a canopy with his entourage on horseback and foot. Three elephants follow with ladies in purdah; two archways lead to the crenellated bridge which traverses the lake on the right and there is landscape in the distance.

NOTE The treatment of the yellow-green landscape and the elephants with their gold-decorated howdahs indicates that this was copied from a Hyderabad original, although the prince does not resemble the contemporary Nizam Ali Khan of Hyderabad (1762–1802).

341 A parade

Lucknow, *c*1780

Johnson Album 5, no.7

Gouache with gold; on paper with applied margin of grey paper above and below

328 by 595mm; page 485 by 595mm

Reverse: a drawing of a youth's head in European style, perhaps by one of the professional English artists who visited Lucknow

DESCRIPTION Six elephants are on parade, swinging their trunks as they stand in array side by side; eight men approach from the right with an empty palanquin. The elephant at the extreme left bears a drummer and a cymbal-player, the other five with banner-bearers seated in the howdahs. The banners display gold finials in the form of a straight sword, two slightly flattened globes, the head of a leopard and a hand.

NOTE This probably represents the regalia for the Muharram festival. The gold finials of the banners are comparable to those used by the Mughal emperor as seen in the procession depicted in Add.Or.888 (M. Archer (1972), no.168). For details of these insignia and their meanings, *see* Hendley (1912), 77–79, and Hendley (1913), pl.11.

342 i–viii Eight paintings for a *ragamala* series

Lucknow, *c*1780

Johnson Album 30, nos 4, 7, 17, 18, 26–29

Arranged according to the Ordinary system (*see* Appendix, p.320)

Gouache with gold; on album pages with gilt-sprinkled and florally decorated borders

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NOTE These eight paintings are additions made at Lucknow to complete the series of *ragamala* illustrations making up the remainder of Johnson Album 30 (no.505). They comply with the Ordinary system on grounds of subject, but the identifications are not confirmed by inscriptions on any of the pictures. Although the style of painting is essentially that of Lucknow, some effort has been made to approximate the pictures to the mid-seventeenth-century Bikaner style of the remainder of the album.

342 i **Bhairavi Ragini** A girl kneels at a shrine to Shiva playing a small pair of cymbals. A girl attendant stands on the left and the white bull Nandi is lying on the right.

Johnson Album 30, no.4

Gouache with gold; on an album page with gilt-sprinkled and florally decorated borders

156 by 105mm; page 260 by 203mm

342 ii **Kanada Ragini** A warrior, with blue skin, a crown and holding a sword and a severed tusk, is saluted by a man with a lance. An attendant is on the left and a slain elephant in the foreground.

Johnson Album 30, no.7

Gouache with gold; on an album page with gilt-sprinkled and florally decorated borders

156 by 104mm; page 266 by 204mm

342 iii **Dhanasri Ragini** A lady kneels on a little terrace, drawing a picture of her absent lover; a maid kneels in front of her holding a saucer of pigment.

Johnson Album 30, no.17

Gouache with gold; on an album page with gilt-sprinkled borders

157 by 106mm; page 263 by 204mm

342 iv **Bhairava Raga** A lord represented as Krishna with a yellow *dhoti* and peacock-feather crown is seated with a consort who rubs his arm with sandal paste. Three maidservants are in attendance, one holding the dish of paste.

Johnson Album 30, no.18

Gouache with gold; on an album page with gilt-sprinkled borders

156 by 203mm; page 263 by 204mm

342 v **Todi Ragini** A lady stands in a glade holding a *vina*, extending her right hand to two deer which stand on the left.

Johnson Album 30, no.26

Gouache with gold; on an album page with gilt-sprinkled borders

157 by 106mm; page 261 by 207mm

342 vi **Kakubha Ragini** A lady stands in a glade feeding two peacocks, one of them with its tail fanned.

Johnson Album 30, no.27

Gouache with gold; on an album page with gilt-sprinkled borders

158 by 106mm; page 262 by 204mm

342 vii **Vilavali Ragini** A lady sits on a terrace before a lily-pond, looking at herself in a mirror held for her by a maid.

Johnson Album 30, no.28

Gouache with gold; on an album page with gilt-sprinkled borders

146 by 104mm; page 259 by 206mm

342 viii **Malasri Ragini** A lady is seated on a stool holding a lotus bloom; a maid stands behind fanning her. A lotus pool is in the foreground.

Johnson Album 30, no.29

Gouache with gold; on an album page with gilt-sprinkled and florally decorated borders

156 by 104mm; page 265 by 202mm

343 The Red Fort, Delhi (illustrated)

Lucknow, *c*1780–90

Add.Or.948; purchased June 1959

Numbered 529 in Persian numerals on reverse

Gouache with gold; black border

292 by 415mm; page 325 by 445mm

DESCRIPTION A bird's-eye view of the Red Fort at Delhi from the east, showing an emperor, probably Shah Alam (1759–1806) entering the Diwan-i-Khas on the right. The Rang Mahal is on the left, the Khwabgah Jharoka in the centre, and the Pearl Mosque on the extreme right.

NOTE Similar pictures are in the collection of the Baroda Museum (*see* Goetz (1952); M. Archer (1969), figs 17 and 18), and an almost identical view is in the Royal Ontario Museum, 924.12.143 (illustrated in Beach (1979), no.31). Three bird's-eye views of gardens and palaces (British Library Add.15,969) were given by Col. Antoine Polier to Ozias Humphry at Lucknow on 11 May 1786.

344 Sa'adat Ali Khan, Nawab of Oudh (1798–1814) (illustrated)

Oudh, *c*1800

Add.Or.2772 (formerly Album 69, no.5); purchased 16 December 1914

198 by 145mm; page 313 by 225mm

DESCRIPTION Sa'adat Ali Khan is seated on an open terrace reading from a book placed on a cushion before

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him, apparently giving instructions to a bearded figure dressed in white who kneels before him with hands clasped together. Two attendants with *morchals* stand behind, and the River Gumti meanders into the distance beside the walls of a fortified palace with red banners flying.

345 Ghazi ud-Din Haidar, king of Oudh (1814–27)

Lucknow, *c*1820

Add.Or.2795 (formerly Album 69, no.28); presented by Muhammad Hamid through Sir Theodore Morison, 1 January 1910

Charba with watercolour; oval; mounted on paper

20 by 25mm; page 92 by 75mm

DESCRIPTION Ghazi ud-Din Haidar is depicted head and shoulders, almost full face, with a curtain behind him. He wears a crown, indicating that the portrait was made after he was granted the title of King of Oudh in 1819.

NOTE This small drawing is accompanied by the following letter dated 31 December 1909 to Dr F. W. Thomas, Librarian of the India Office Library 1903–27:

Dear Thomas,

I don't know that the 'picture of Ghazi uddin Haidar on skin paper' is of any interest, but if it is, will you keep it also for the Library; it would certainly be lost if I had the keeping of it.

Yours sincerely,

T. Morison.

Sir Theodore Morison (1863–1936), who had been a Professor at the Muslim Anglo-Oriental College, Aligarh, from 1889 to 1905, was a Member of the Council of India from 1906 to 1916.

JOHNSON'S COMMISSIONS 1780–82

346 i–xxxii Thirty-two drawings for a *ragamala* series

Lucknow, *c*1780–82

Johnson Album 31, nos 1–6

Arranged according to the Ordinary system (*see* Appendix, p.320)

Charbas, some with colour; mounted in an album in groups on six pages; each page decorated with leaf garlands drawn in ink; rebound in modern red leather, *c*1969

Page 365 by 212mm (approx.)

Published: Waldschmidt (1962), 185–89; Ebeling (1973), 213, no.94 (xxv–xxvi illustrated); Waldschmidt (1975), 541, no.31

NOTE The miniatures in this series are all *charbas* with the exception of no.346vi which is a drawing made from a *charba*. The total of thirty-two pictures are all *ragamala* subjects of the iconographic tradition of the Ordinary system with a few idiosyncrasies such as no.346xix. *Ramakali Ragini*, *Hindola Raga*, *Dipaka Raga*, *Dhanasri Ragini* and *Pancham Ragini* are missing from the full quota of thirty-six, and there are two copies of *Patamanjari Ragini*. The series shows a close link with no.348, and similar compositions are found in the *ragamalas* of no.431, 262 and 347. Number 128 may be the original for no.346vi via a *charba*.

The arrangement is in an orderly fashion, six to the page under the respective *ragas*. Each picture is identified, and at the top of each page is the name of the *raga* and the month appropriate to it. The pictures are joined by drawings of garlands which are apparently simple precursors of the floral garlands similarly used in no.431.

The most plausible explanation of this album is that it is Johnson's original sketch of the arrangement wanted by him, an arrangement subsequently carried out in two versions of slightly different sizes in Albums 32 and 66 (nos 348 and 431). While Album 31 is the simplest and most sketchy of the three it is nevertheless the most comprehensive in that the names of the *ragas* and their pendant *raginis* have been supplied. The *charbas* are presumably those used for making the pictures of Albums 32 and 66, and later after they had served their purpose they would have been put into their relevant positions in this album for safe keeping.

346 i–vi Bhairava Raga with related raginis

Johnson Album 31, no.1

Inscribed in *nagari* characters with the identification of each picture; at top: *bhairava raga* and *sarado ritu* (autumn, the season appropriate for *Bhairava Raga*)

i **Bhairava Raga** A lord is seated with a consort who rubs him with sandal paste.

Charba

110 by 66mm

ii **Bhairavi Ragini** A lady worships at a shrine, with a bull in the foreground.

Charba

113 by 66mm

iii **Malasri Ragini** A lady and companion hold lotus flowers.

Charba with a little colour

106 by 65mm

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iv **Patamanjari Ragini** A lady is being consoled by two companions.
Charba with a little colour and gold
114 by 67mm

v **Lalita Ragini** A lover leaves his lady sleeping.
Charba with a little colour and gold
108 by 66mm

vi **Nata Ragini** A warrior fights on horseback.
Wash drawing on paper
104 by 73mm

346 vii–xi **Malkos Raga and related raginis**
Johnson Album 31, no.2

Inscribed in *nagari* characters with the identification of each picture; at top: *malkos raga* and *sisira ritu* (cold season, appropriate for *Malkos Raga)*

vii **Malkos Raga** A lord is seated with a consort standing before him.
Charba with a little colour
108 by 69mm

viii **Gauri Ragini** A girl holds sprays of flowers.
Charba with a little colour
108 by 66mm

ix **Malavi Ragini** Lovers embrace outside a bed-chamber.
Charba with a little colour and gold
113 by 72mm
Ramakali Ragini is missing

x **Khambhavati Ragini** A lady worships Brahma.
Charba with a little colour and gold
112 by 68mm

xi **Gunakali Ragini** A lady arranges flowers in a vase.
Charba with a little colour and gold
113 by 72mm

346 xii–xvi **The raginis of Hindola Raga**
Johnson Album 31, no.3

Inscribed in *nagari* characters with the identification of each picture; at top: *hindola raga* and *vasanta ritu* (spring, the season appropriate for *Hindola Raga*)
Hindola Raga is missing

xii **Madhumadhavi Ragini** A lady runs indoors from the rain.
Charba with a little colour and gold
112 by 63mm

xiii **Devgandhar Ragini** A long-haired ascetic is seated on a tiger-skin.
Charba with a little colour
105 by 70mm

xiv **Todi Ragini** A lady with a *vina* and deer.
Charba with a little colour
106 by 66mm

xv **Desakhya Ragini** Five acrobats performing.
Charba with a little colour
107 by 68mm

xvi **Vilavali Ragini** A lady looks into a mirror.
Charba with a little colour
109 by 71mm

346 xvii–xxi **The raginis of Dipaka Raga**
Johnson Album 31, no.4
Inscribed in *nagari* characters with the identification of each picture; at top: *dipaka raga* and *grisma ritu* (summer, the season appropriate for *Dipaka Raga*)

xvii *Dipaka Raga* is missing; replaced by another copy of **Patamanjari Ragini** as no.346iv.
Charba
113 by 72mm

xviii **Kanada Ragini** Two men salute a warrior near a slain elephant.
Charba with a little colour and gold
110 by 67mm
Dhanasri Ragini is missing

xix **Bairadi Ragini** A lady is seated on a bed.
Charba with a little colour and gold
113 by 67mm

xx **Vasanta Ragini** A lord sits listening to six musicians (inaccurate iconography).
Charba with a little colour
110 by 69mm

xxi **Desvarati Ragini** A lady holds her arms above her head and looks in a mirror.
Charba with a little colour and gold
114 by 72mm

346 xxii–xxvii **Megha Raga and related raginis** (illustrated)
Johnson Album 31, no.5

Inscribed in *nagari* characters with the identification of each picture; at top: *megha raga* and *varsa ritu* (rainy season, appropriate for *Megha Raga*)

xxii **Megha Raga** Krishna is dancing attended by four girls.

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Charba with a little colour and gold

112 by 73mm

xxiii **Gormalar Ragini** (labelled *gaudakari*) A lady is picking flowers in a landscape.

Charba with a little colour and gold

111 by 65mm

xxiv **Kakubha Ragini** A lady stands in a landscape with peacocks.

Charba with a little colour

112 by 72mm

xxv **Gujari Ragini** A girl is playing a *vina* in a landscape.

Charba with some colour

113 by 70mm

xxvi **Bangali Ragini** An ascetic is seated with a tiger near him.

Charba with a little colour

110 by 69mm

xxvii **Vibhasa Ragini** A couple sit embracing; the man holding a flowery bow and arrow.

Charba with a little colour

112 by 72mm

346 xxviii–xxxii Sri Raga and related raginis

Johnson Album 31, no.6

Inscribed in *nagari* characters with the identification of each picture; at top: *sri raga* and *hemanta ritu* (winter, the season appropriate for *Sri Raga*)

xxviii **Sri Raga** A lord sits listening to musicians.

Charba with a little colour and gold

110 by 66mm

Pancham Ragini is missing

xxix **Kamoda Ragini** A beardless ascetic is seated on a leopard-skin.

Charba with a little colour and gold

112 by 69mm

xxx **Setmalar Ragini** A bearded ascetic is meditating outside a cave.

Charba with some colour

113 by 63mm

xxxi **Asavari Ragini** A lady sits in a landscape with a snake.

Charba

114 by 73mm

xxxii **Kedara Ragini** An ascetic and his *vina*-player are visited on a roof by a prince.

Charba with a little colour

109 by 70mm

347 i–ii Two *ragamala* illustrations

Lucknow, *c*1780–82

Johnson Album 45, nos 44 and 45

Charbas

347 i **Nata Ragini** A warrior is fighting on horseback with two foot-soldiers, one lying wounded in the foreground, the other receiving a sword-blow.

Johnson Album 45, no.44

Inscribed in *nagari* at top: *nat*

132 by 87mm

NOTE From the group of *charbas* in Johnson Album 31 (no.346), where *Nata Ragini* is in the form of a monochrome drawing indicating that this *charba* was missing or rejected at the time of composition of Johnson Album 31. The style of drawing is the same as nos 346ii and 346xxxi.

347 ii **Lalita Ragini** A lover is leaving his lady sleeping on a bed beneath a canopy, carrying a garland in each hand.

Johnson Album 45, no.45

Inscribed in *nagari* at top: *Lalita*

132 by 82mm

NOTE In this case the place of *Lalita Ragini* in Johnson Album 31 (no.346) is taken by another *charba*, more meticulously executed than this one.

348 i–xxxvi Thirty-six drawings comprising a *ragamala* series

Lucknow, *c*1780–82

Johnson Album 32, nos 1–6

Arranged according to the Ordinary system (*see* Appendix, p.320)

Drawings, some coloured; mounted in an album in groups on six pages; each page decorated with floral garlands in colours and gold; rebound in modern red leather, *c*1969

Page 418 by 268mm (approx.)

Published: Waldschmidt (1962), 185–89; Waldschmidt (1975), 541, no.32

NOTE Mounted on pages with floral garland decoration like that of Album 66 (no.431), the series is executed in the lightly coloured drawing technique associated with the artists of Lucknow who worked for Johnson. It follows the Ordinary system without any discrepancy, save the exchange of positions of *Setmalar* and *Devgandhar*, presumably in error.

The pictures were evidently made from the *charbas* of no.346, and thus derive from the compositions of the series represented in nos 262, 347 and 128.

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It appears that while no.346 is Johnson's original design for this arrangement of *ragamala* pictures, the final version of this project is no.431. The floral designs of no.348 are clearly by the same artist as those of no.431, but are drawn to slightly smaller dimensions. Perhaps Johnson originally intended two finished sets like no.431, but finally had to use these Lucknow drawings for the second set: the drawings do not accurately fit the spaces provided indicating that they were not originally intended for this use. It seems that the entire project was begun at Lucknow, but finished at Hyderabad (*see* no.431), in which case the floral page-designs of no.348 must be Hyderabad work of *c*1784–85.

348 i–vi **Dipaka Raga and related raginis**

Johnson Album 32, no.1

i **Dipaka Raga** A lord and consort embrace on a bed; a lamp is burning in the lord's turban.
Monochrome drawing
114 by 70mm

ii **Kanada Ragini** Two men salute a warrior near a slain elephant.
Drawing with a little colour
113 by 69mm

iii **Dhanasri Ragini** A lady draws on a tablet, with two girls present.
Drawing with a little colour
110 by 74mm

iv **Bairadi Ragini** A lady is seated on a bed holding a garland. (illustrated)
Drawing with a little colour
115 by 71mm

v **Vasanta Ragini** A lord sits listening to six musicians (inaccurate iconography).
Drawing with a little colour
108 by 70mm

vi **Desvarati Ragini** A lady holds her arms above her head and looks into a mirror. (illustrated)
Drawing with a little colour
115 by 72mm

348 vii–xii **Sri Raga and related raginis**

Johnson Album 32, no.2

vii **Sri Raga** A lord sits listening to two musicians.
Drawing with a little colour
109 by 67mm

viii **Pancham Ragini** A lord and consort are seated with a female musician standing before them.
Coloured drawing
104 by 72mm

ix **Kamoda Ragini** A beardless ascetic is seated on a leopard-skin in a landscape.
Drawing with a little colour
113 by 70mm

x **Devgandhar Ragini** (misplaced) A long-haired ascetic is seated on a tiger-skin.
Drawing with a little colour
103 by 70mm

xi **Asavari Ragini** A lady sits in a landscape with a snake.
Drawing with a little colour
111 by 71mm

xii **Kedara Ragini** An ascetic and his *vina*-player are visited on a roof by a prince.
Drawing with a little colour
109 by 69mm

348 xiii–xviii **Hindola Raga and related raginis**

Johnson Album 32, no.3

xiii **Hindola Raga** A lord sits on a swing, attended by girl musicians.
Drawing with a little colour
112 by 72mm

xiv **Madhumadhavi Ragini** A lady is running indoors from the rain.
Drawing with a little colour
113 by 67mm

xv **Setmalar Ragini** (misplaced) A bearded ascetic meditates outside a cave.
Drawing with a little colour
112 by 69mm

xvi **Todi Ragini** A lady with a *vina* and deer.
Drawing with a little colour
106 by 74mm

xvii **Desakhya Ragini** Five acrobats performing.
Drawing with a little colour
108 by 68mm

xviii **Vilavali Ragini** A lady looking into a mirror.
Drawing with a little colour
110 by 72mm

348 xix–xxiv **Megha Raga and related raginis**

Johnson Album 32, no.4

xix **Megha Raga** Krishna dances to the attention of four girls.
Drawing with a little colour
114 by 69mm

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xx **Gormalar Ragini** A lady picks flowers in a landscape.
Drawing with a little colour
115 by 67mm

xxi **Kakubha Ragini** A lady stands in a landscape with peacocks.
Drawing with a little colour
115 by 72mm

xxii **Gujari Ragini** A girl plays a *vina* in a landscape.
Drawing with a little colour
113 by 75mm

xxiii **Bangali Ragini** An ascetic is seated with a tiger near him.
Drawing with a little colour
110 by 67mm

xxiv **Vibhasa Ragini** A couple sit embracing; the man holding a flowery bow and arrow.
Drawing with a little colour
119 by 75mm

348 xxv–xxx **Malkos Raga and related raginis**
Johnson Album 32, no.5

xxv **Malkos Raga** A lord is seated with a consort standing before him.
Drawing with a little colour
108 by 66mm

xxvi **Gauri Ragini** A girl holds sprays of flowers.
Drawing with a little colour
110 by 71mm

xxvii **Malavi Ragini** Lovers embrace outside a bedchamber.
Drawing with a little colour
114 by 72mm

xxviii **Ramakali Ragini** A lover prostrates himself before his mistress.
Monochrome drawing
114 by 68mm

xxix **Khambhavati Ragini** A lady worships Brahma.
Drawing with a little colour
115 by 66mm

xxx **Gunakali Ragini** A lady arranges flowers in a vase.
Drawing with a little colour
115 by 74mm

348 xxxi–xxxvi **Bhairava Raga and related raginis** (illustrated)
Johnson Album 32, no.6

xxxi **Bhairava Raga** A lord is seated with a consort who rubs him with sandal paste.
Drawing with a little colour
110 by 66mm

xxxii **Bhairavi Ragini** A lady worships at a shrine, with a bull in the foreground.
Drawing with a little colour
110 by 66mm

xxxiii **Malasri Ragini** A lady and companion hold lotus flowers; the lady plucking the petals.
Drawing with a little colour
108 by 68mm

xxxiv **Patamanjari Ragini** A lady is being consoled by two companions.
Drawing with a little colour
115 by 71mm

xxxv **Lalita Ragini** A lover leaves his lady sleeping.
Drawing with a little colour
109 by 67mm

xxxvi **Nata Ragini** A warrior fights on horseback.
Drawing with a little colour
113 by 69mm

349 i–xxxv Thirty-five coloured drawings from a *ragamala* series (originally comprising thirty-six)

By Udwat Singh and Mohan Singh, Lucknow, *c*1780–82

Johnson Album 34, nos 1–35

Arranged according to Hanuman's system (*see* Appendix, p.320)

Inscribed in Persian with extracts from the *Tuhfat al-Hind* of Mirza Muhammad (*see* Appendix, p.323)

The pictures are mounted on album leaves of uniform design consisting of an inner and outer blue border and a middle plain border on which are written the Persian inscriptions; all three borders sprinkled with gold

Published: Ebeling (1973), 215, no.97; Waldschmidt (1975), 542, no.34

NOTE Udwat Singh and Mohan Singh were evidently commissioned by Johnson to make this series in conjunction with a Persian manuscript of the *Tuhfat al-Hind* composed by Mirza Muhammad ibn Fakhr ud-Din Muhammad during Aurangzeb's reign. A copy of this work, of which Chapter 5 is on music, was in Johnson's possession (now I.O.L. Pers.Ms 1861, Ethé (1903), no.2012); the copy is on European paper, and appears also to have been written for Johnson. The relevant extracts from this text are written in Persian above each of the *ragamala* illustrations, and in the descrip-

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tions beneath, these are referred to with the folio number of the manuscript.

The series follows the system of Hanuman, with certain differences. Ebeling ((1973), 215) points out that it follows an Amber tradition exemplified by a series in the Art Collection, Kankroli (Ebeling (1973), no.46). But there are differences peculiar to the set, notably the variety of treatment of the subject of lone women, and the intrusion of some subjects of the Rajasthani tradition.

349 i Bhairava Raga Bhairava (Shiva) is seated on an elephant-skin on Mount Kailasa, the Ganges issuing from his head. The bull Nandi is tethered in the foreground. (illustrated)

By Udwat Singh

Johnson Album 34, no.1

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.46a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *bhairava, 1*

Drawing with wash and a little colour

206 by 148mm; page 319 by 225mm

349 ii Bhairavi Ragini A girl kneels playing cymbals in worship of a lingam set on a mountain with tufted hillocks and lakes. (illustrated)

By Udwat Singh

Johnson Album 34, no.2

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.49a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *bhairavi, 2*

Gouache with gold

215 by 126mm; page 319 by 225mm

349 iii Varari Ragini The *nayaka* (Bhairava) seated on an elephant-skin embraces the *nayika* who waves a fly-whisk. (illustrated)

By Udwat Singh

Johnson Album 34, no.3

Inscribed above in Persian with text from the *Tuhfat al-Hind* (ff.49b–50a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *varari, 3*

Coloured drawing

221 by 125mm; page 319 by 223mm

349 iv Madhyamadi Ragini The *nayaka* seated on an elephant-skin in a landscape embraces the *nayika* who bends her head back. A snake raises its head between them. (illustrated)

By Udwat Singh

Johnson Album34, no.4

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.50a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *madhumadhavi, 4*

Partly coloured drawing

216 by 125mm; page 320 by 225mm

Reproduced: Bussagli (1966), no.72; Ebeling (1973), 215, no.120

349 v Saindhavi Ragini A girl, the consort of Bhairava, stands before a lingam shrine holding a trident and a garland. (illustrated)

By Udwat Singh

Johnson Album 34, no.5

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.50b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *saindhavi, 5*

Coloured drawing

218 by 125mm; page 318 by 225mm

349 vi Bangali Ragini Bhairava's consort is seated on a tiger-skin before a shrine, her hair tied in the style of an ascetic, holding a trident and a lotus. (illustrated)

By Udwat Singh

Johnson Album 34, no.6

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.51a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *bangali, 6*

Coloured drawing

219 by 126mm; page 319 by 225mm

349 vii Malkos Raga A lord is seated on a terrace with a lady, holding a staff in his left hand. A girl is in attendance with a *chauri*. (illustrated)

By Udwat Singh

Johnson Album 34, no.7

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.47a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *malkos, 7*

Tinted drawing

237 by 145mm; page 318 by 225mm

349 viii Todi Ragini A lady standing in a glade surrounded by deer, plays a *vina*. (illustrated)

By Udwat Singh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Johnson Album 34, no.8

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.51a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *todi, 8*

Coloured drawing

228 by 135mm; page 318 by 224mm

349 ix **Gauri Ragini** A drunken woman walks along a terrace to a pavilion with an open door. (illustrated)

By Udwat Singh

Johnson Album 34, no.9

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.51b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *gauri, 9*

Coloured drawing

228 by 135mm; page 318 by 225mm

349 x **Gunakali Ragini** The *nayika* separated from her lover, kneels on a terrace beneath a tree. A lake is beyond. (illustrated)

By Udwat Singh

Johnson Album 34, no.10

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.52a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *gunakali, 10*

Coloured drawing

232 by 145mm; page 318 by 225mm

349 xi **Khambhavati Ragini** A girl dances alone on a terrace before a walled formal garden. (illustrated)

By Udwat Singh

Johnson Album 34, no.11

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.52b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *gunabhavati, 11*

Coloured drawing

230 by 147mm; page 320 by 224mm

349 xii **Kakubha Ragini** A lady sits alone on a bed upon a garden terrace. (illustrated)

By Udwat Singh

Johnson Album 34, no.12

Inscribed above and below in Persian with text from the *Tuhfat al-Hind* (f.53a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *kakubha, 12*

Coloured drawing

228 by 145mm; page 319 by 225mm

349 xiii **Hindola Raga** The lover sits on a swing with four girls in attendance, one holding a *vina*. (illustrated)

By Udwat Singh

Johnson Album 34, no.13

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.47b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *hindol, 13*

Tinted drawing

225 by 137mm; page 318 by 225mm

349 xiv **Ramakali Ragini** The lover prostrates himself before his mistress who is coldly indifferent. (illustrated)

By Udwat Singh

Johnson Album 34, no.14

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.53b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *ramakali, 14*

Coloured drawing

235 by 146mm; page 320 by 225mm

349 xv **Desakhya Ragini** A female athlete threatens with a sword the male athlete whose head she holds imprisoned under her arm. A second male restrains her. Clubs and athlete's pole are on the right. (illustrated)

By Udwat Singh

Johnson Album 34, no.15

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.54a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *desakh, 15*

Coloured drawing

232 by 145mm; page 320 by 224mm

349 xvi **Lalita Ragini** A lady stands with one hand on her hip and the other holding an awning-pole of a garden house in which flows a waterfall. (illustrated)

By Udwat Singh

Johnson Album 34, no.16

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.54b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *lalita, 16*

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Coloured drawing

234 by 138mm; page 319 by 225mm

349 xvii **Vilavali Ragini** A lady sits on a mat before a pavilion, awaiting the arrival of her lover. (illustrated)

By Udwat Singh

Johnson Album 34, no.17

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.55a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *varavara, 17*

Coloured drawing

230 by 145mm; page 320 by 225mm

Patamanjari Ragini, original no.18, is missing

349 xviii **Dipaka Raga** A lord and his lady seated arm in arm in the howdah of an elephant with female mahout, arrive at a building to be greeted by ladies. (illustrated)

By Udwat Singh

Johnson Album 34, no.18

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.48a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *dipak, 19*

Tinted drawing

220 by 136mm; page 320 by 226mm

349 xix **Desi Ragini** The *nayaka* dallies with a lady on a bed placed on a terrace beneath an awning; their hair is tied in the style of yogis. (illustrated)

By Mohan Singh

Johnson Album 34, no.19

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.55b); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *desi, 20*

Tinted drawing

240 by 145mm; page 319 by 224mm

349 xx **Kamoda Ragini** A lady sits on a hillock beneath trees. Woods and a town are in the distance. (illustrated)

By Mohan Singh

Johnson Album 34, no.20

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.56a); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *kamoda, 21*

Tinted drawing

232 by 146mm; page 319 by 224mm

349 xxi **Nata Ragini** A female warrior on horseback fights with a male foot-soldier. Wounded soldiers and observers are in the background. (illustrated)

By Mohan Singh

Johnson Album 34, no.21

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.56b); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *nat, 22*

Tinted drawing

227 by 139mm; page 320 by 225mm

349 xxii **Kedara Ragini** A yogini sits on a tiger-skin under a tree. She has the attributes of Gangadhara Shiva (Shiva with the Ganges rising from his coiled hair-knot). (illustrated)

By Mohan Singh

Johnson Album 34, no.22

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.56b); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *kedara, 23*

Tinted drawing

233 by 136mm; page 320 by 225mm

349 xxiii **Kanhara Ragini** Two armed men acclaim the *nayaka* who sits on a hillock holding a sword and an elephant's tusk. The elephant is lying in the foreground with severed trunk. (illustrated)

Johnson Album 34, no.23

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.57a); beneath: *'amal-i mohan singh* (the work of Mohan Singh); on reverse in *nagari*: *kanra, 24*

Tinted drawing

233 by 140mm; page 320 by 225mm

349 xxiv **Sri Raga** A prince is seated on a terrace holding a lotus, listening to two male musicians, one playing a *tambur*, the other clapping time. (illustrated)

By Udwat Singh

Johnson Album 34, no.24

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.48b); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *sri raga, 25*

Drawing

228 by 138mm; page 320 by 225mm

349 xxv **Malasri Ragini** The *nayika* is seated under a tree in the absence of her lover, with

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an attendant behind her. One of the three girls on the right gestures with her hand as if bringing news. (illustrated)

By Mohan Singh

Johnson Album 34, no.25

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.57b); beneath: *'amal-i mohan singh* (the work of Mohan Singh); on reverse in *nagari*: *malasri, 26*

Tinted drawing

237 by 145mm; page 320 by 225mm

349 xxvi **Marawa Ragini** A lady awaits her lover, seated under a canopy on a garden terrace. (illustrated)

By Mohan Singh

Johnson Album 34, no.26

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.58a); beneath: *'amal-i mohan singh* (the work of Mohan Singh); on reverse in *nagari*: *marawa, 27*

Tinted drawing

234 by 146mm; page 319 by 225mm

349 xxvii *Dhanasri Ragini* A girl is seated in a landscape, alone in a pensive attitude with her head on her hand. (illustrated)

By Mohan Singh

Johnson Album 34, no.27

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.58a); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *dhanasri, 28*

Tinted drawing

225 by 140mm; page 319 by 225mm

349 xxviii **Vasanta Ragini** Krishna dances and plays his flute on a terrace with girls and musicians in attendance. A landscape with lake and buildings is beyond. (illustrated)

By Mohan Singh

Johnson Album 36, no.28

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.58b); beneath: *'amal-i mohan singh* (the work of Mohan Singh); on reverse in *nagari*: *vasanta, 29*

Tinted drawing

232 by 148mm; page 320 by 225mm

Reproduced: Gangoly (1935), pl.CXI, C

349 xxix **Asavari Ragini** A girl dressed in a leaf skirt is seated under a tree in a landscape; snakes are coiled around her and the tree. (illustrated)

By Mohan Singh

Johnson Album 34, no.29

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.59a); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *asavari, 30*

Tinted drawing

232 by 143mm; page 320 by 225mm

349 xxx **Megha Raga** A man stands in a field holding a sword; his hair tied in an ascetic-style bun. (illustrated)

By Udwat Singh

Johnson Album 34, no.30

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.49a); beneath: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); on reverse in *nagari*: *megha raga, 31*

Drawing

216 by 127mm; page 320 by 225mm

349 xxxi **Tanka Ragini** The *nayika* lies on a bed of lotus petals under a tree by a lotus pond. (illustrated)

By Mohan Singh

Johnson Album 34, no.31

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.59b); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *tanka, 32*

Tinted drawing

230 by 135mm; page 320 by 225mm

349 xxxii **Malar Ragini** The *nayika* playing a *vina*, is seated at the entrance to a glade running between trees to a palace. (illustrated)

By Mohan Singh

Johnson Album 34, no.32

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.60a); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *malar, 33*

Tinted drawing

231 by 138mm; page 320 by 225mm

349 xxxiii **Gujari Ragini** The *nayika* is seated with cushions on a terrace before a landscape; her right hand out-stretched (illustrated)

By Mohan Singh

Johnson Album 34, no.33

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.60a); beneath: *'amal-i mohan singh* (the work of Mohan Singh); on reverse in *nagari*: *gujari, 34*

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Tinted drawing

232 by 137mm; page 320 by 225mm

349 xxxiv **Bhupali Ragini** A lover dressed as a yogi caresses a lady as they sit on a terrace before a landscape with a lake. (illustrated)

By Mohan Singh

Johnson Album 34, no.34

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.60b); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *bhupali, 35*

Tinted drawing

223 by 134mm; page 320 by 225mm

349 xxxv **Desakari Ragini** A lover dressed as a yogi is seated on a terrace with a lady beneath a canopy supported on four poles; the *nayaka* clasping the *nayika*'s hand. (illustrated)

By Mohan Singh

Johnson Album 34, no.35

Inscribed above in Persian with text from the *Tuhfat al-Hind* (f.61a); beneath: *'amal-i mohan singh musavvir* (the work of the painter Mohan Singh); on reverse in *nagari*: *desakara, 36*

Coloured drawing

216 by 136mm; page 319 by 225mm

350 i–xxxvi Thirty-six pictures comprising a *ragamala* series

Lucknow, *c*1780–82

Johnson Album 42, nos 1–36

Arranged according to Hanuman's system (*see* Appendix, p.320)

Each picture inscribed in Persian with extracts from the *Risalah-i ragamala* of Thakur Das (*see* Appendix, p.320)

Drawings with colouring and occasional use of gold; some drawings only coloured in brown; inner and outer border of blue enclosing a cream surround; sprinkled with gold

Page 325 by 220mm

Published: Ebeling (1973), 215, no.98; Waldschmidt (1975), 542, no.35

NOTE This series was originally bound in red Indian leather with Johnson's bookplate (his arms above his titles in Persian and the date AH1194/AD1780), and it seems that Johnson commissioned the painting of the series to illustrate the *Risalah-iragamala*, a Persian work by Thakur Das of which a copy was in Johnson's possession (now I.O.L. Pers.Ms 1739, Ethé (1903), no.2018, *see* Appendix, p.323). The relevant extracts from this work are copied onto the border of each painting in the series. Four artists were employed on the series: Ghulam Reza, Gobind Singh, Udwat Singh and Mohan Singh. Ghulam Reza, who undertook fourteen of the pictures including all six *raga* subjects, is the superior artist of the four. Of the others, seventeen are by Gobind Singh, three by Udwat Singh and two by Mohan Singh. These last two were also employed on Album 34 (no.349) which has the same format with the inscriptions written in the same hand on the borders. Each picture has the attribution to the artist written in Persian in the lower left border.

350 i **Bhairava Raga** Shiva stands holding his trident and *damaru*, an elephant-skin, tiger-skin, and snake about his waist, and a second snake about his top-knot from which flows the Ganges. (illustrated)

By Ghulam Reza

Johnson Album 42, no.1

227 by 138mm

NOTE Described in the Persian inscription as *Raga Bhairon*.

350 ii **Madhyamadi Ragini** Shiva stands embracing Madhyamadi on a terrace at sunset. (illustrated)

By Ghulam Reza

Johnson Album 42, no.2

226 by 137mm

350 iii **Bhairavi Ragini** Shiva is seated on Mount Kailasa with Bhairavi who sits on a *chauki*, apparently singing with castanets in her hands. Ducks are in the foreground and the sun is low on the horizon. (illustrated)

By Ghulam Reza

Johnson Album 42, no.3

226 by 137mm

350 iv **Bangali Ragini** A female ascetic kneels at the foot of a tree with a truncated stump, holding a trident and ringing a bell in her right hand. (illustrated)

By Ghulam Reza

Johnson Album 42, no.4

225 by 140mm

350 v **Varari Ragini** Shiva is seated amongst cushions on a terrace enclosed in a courtyard, his consort fanning him with a *chauri*. (illustrated)

By Ghulam Reza

Johnson Album 42, no.5

225 by 135mm

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

350 vi **Saindhavi Ragini** Shiva stands on a terrace arm in arm with his consort who holds a trident aloft. The sun is rising beyond. (illustrated)

By Ghulam Reza

Johnson Album 42, no.6

228 by 143mm

350 vii **Malkos Raga** A figure with blue complexion in a helmet and mail jacket stands holding a bulbous mace over his shoulder, wearing a necklace of human heads. He is acclaimed as leader by eight warriors who stand in two rows. (illustrated)

By Ghulam Reza

Johnson Album 42, no.7

242 by 197mm

Reproduced: Ebeling (1973), 215, no.121

350 viii **Todi Ragini** A lady stands holding a *vina* and attracting deer which run to her; she feeds a tuft of grass to a buck. The sun is rising over a pond with waterfowl. (illustrated)

By Ghulam Reza

Johnson Album 42, no.8

226 by 137mm

Reproduced: Gangoly (1935), II, pl.CXI, fig.B

350 ix **Khambhavati Ragini** A lady is seated on a terrace before a lake with waterfowl. Refreshments are placed beside her and she is apparently singing. (illustrated)

By Ghulam Reza

Johnson Album 42, no.9

224 by 138mm

350 x **Gauri Ragini** A lady sits on a couch under a canopy in a garden, raising her left arm over her head. (illustrated)

By Gobind Singh

Johnson Album 42, no.10

224 by 133mm

350 xi **Gunakali Ragini** A disconsolate lady is seated on a chair beneath a canopy on a terrace. She has discarded her jewellery onto the ground and three maids stand by to console her. (illustrated)

By Mohan Singh

Johnson Album 42, no.11

239 by 144mm

350 xii **Kakubha Ragini** A couple is engaged in sexual intercourse on a terrace beneath a canopy. (illustrated)

By Udwat Singh

Johnson Album 42, no.12

226 by 137mm

NOTE The Persian inscription refers to 'the science of love-making, which the people of Hind call *Kama shastra*'.

350 xiii **Hindola Raga** The hero sits on a swing with his lady, holding a *vina* in one hand. Two maids swing them and a third offers a cup of wine. Waterfowl are massed on the lake beyond. (illustrated)

By Ghulam Reza

Johnson Album 42, no.13

220 by 133mm

350 xiv **Vilavali Ragini** A lady with blue complexion is seated against yellow cushions on a terrace, holding betel to her lips. A lake is beyond beneath a stormy sky. (illustrated)

By Ghulam Reza

Johnson Album 42, no.14

222 by 138mm

350 xv **Ramakali Ragini** A youthful hero offers a rose to his lady as they kneel facing one another before a verandah. (illustrated)

By Udwat Singh

Johnson Album 42, no.15

220 by 140mm

350 xvi **Desakhya Ragini** One male and four female athletes perform with pole, bow, weights and clubs. Two girls attend with dishes of sweetmeats. (illustrated)

By Mohan Singh

Johnson Album 42, no.16

213 by 143mm

350 xvii **Patamanjari Ragini** A lady is seated on a terrace beneath a red awning taking lotus petals from a dish held by one of two maids. (illustrated)

By Gobind Singh

Johnson Album 42, no.17

229 by 141mm

350 xviii **Lalita Ragini** The lady kneels by her bed in the morning after the lover has departed. (illustrated)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

By Udwat Singh
Johnson Album 42, no.18
222 by 140mm

350 xix Dipaka Raga The hero is seated on a terrace, with a flame rising from his forehead. Two girls kneel before him singing, and lamps burn on the terrace. (illustrated)
By Ghulam Reza
Johnson Album 42, no.19
221 by 132mm

350 xx Kedara Ragini Shiva's consort with a crescent moon resting on her forehead is seated offering flowers at a lingam shrine beneath a tree before a lotus pool. (illustrated)
By Gobind Singh
Johnson Album 42, no.20
225 by 141mm

350 xxi Kanada Ragini A lady is seated on a terrace beneath a canopy, holding a drawn sword over her left shoulder and a cup in her right hand, with three girls playing the *vina, tambur* and *mridanga* before her. (illustrated)
By Gobind Singh
Johnson Album 42, no.21
224 by 150mm
NOTE Described in the Persian inscription as *Karnataka Ragini.*

350 xxii Desi Ragini A lord and his consort lie side by side on a couch placed beneath a canopy before an open room; the man is sleeping. (illustrated)
By Gobind Singh
Johnson Album 42, no.22
227 by 141mm

350 xxiii Kamoda Ragini A lady stands beneath a tree in a landscape, extending her hand and attracting birds to her including two peacocks. (illustrated)
By Gobind Singh
Johnson Album 42, no.23
234 by 143mm

350 xxiv Nata Ragini A female warrior on horseback fights a male foot-soldier, a body lying decapitated in the foreground and four unarmed courtiers passing by. (illustrated)
By Gobind Singh
Johnson Album 42, no.24
236 by 144mm

350 xxv Sri Raga A couple are engaged in sexual intercourse on a bed of snakes which apparently floats on water. There is a distant landscape. (illustrated)
By Ghulam Reza
Johnson Album 42, no.25
223 by 132mm
Reproduced: Ebeling (1973), 215, no.122

350 xxvi Vasanta Ragini Krishna plays his flute beneath a tree with Balarama and ten gopis who play music and throw red dye; one falls to the ground, apparently intoxicated. (illustrated)
By Gobind Singh
Johnson Album 42, no.26
233 by 145mm

350 xxvii Malavi Ragini The hero and heroine sit embracing on a couch beneath a canopy with a formal garden beyond. (illustrated)
By Gobind Singh
Johnson Album 42, no.27
232 by 135mm

350 xxviii Malasri Ragini A lady sits alone on a plinth beneath a tree, clapping her hands to a rhythm. Ducks are in the foreground and boats in the distance. (illustrated)
By Gobind Singh
Johnson Album 42, no.28
238 by 135mm

350 xxix Dhanasri Ragini A lady sits alone on a terrace outside a verandah, having discarded her ornaments in expression of her grief. (illustrated)
By Gobind Singh
Johnson Album 42, no.29
238 by 142mm

350 xxx Asavari Ragini A lady sits under a sandalwood tree on Malaya Hill, attracting serpents which coil about her and the tree. (illustrated)
By Gobind Singh
Johnson Album 42, no.30
223 by 144mm

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

350 xxxi **Megha Raga** A Shaivite ascetic sits on a deer-skin playing a *vina*. Set in a landscape with clouds gathering above. (illustrated)

By Ghulam Reza

Johnson Album 42, no.31

225 by 131mm

350 xxxii **Malari Ragini** The *nayika* sits alone on a plinth beneath a tree, playing a *vina* in expression of her grief. (illustrated)

By Gobind Singh

Johnson Album 42, no.32

227 by 133mm

350 xxxiii **Desakari Ragini** A devotee of Shiva embraces a girl as they stand on a terrace before an open room. (illustrated)

By Gobind Singh

Johnson Album 42, no.33

234 by 138mm

350 xxxiv **Bhupali Ragini** A lady reclines alone on a couch on a terrace with a canopy; she has been kept awake all night by thoughts of her absent lover. (illustrated)

By Gobind Singh

Johnson Album 42, no.34

231 by 135mm

350 xxxv **Gujari Ragini** A lady is seated on a bed of lotus petals in a landscape under a tree, playing the *vina* while waterbirds stand near her. (illustrated)

By Gobind Singh

Johnson Album 42, no.35

218 by 135mm

NOTE Described in the Persian inscription as *Dakhani Gujari Ragini*.

350 xxxvi **Tanka Ragini** A disconsolate lady is seated on a *chauki*, attended by two maids who attempt to console her; two others stand in a pavilion where a bed is spread with lotus petals. (illustrated)

By Gobind Singh

Johnson Album 42, no.36

222 by 133mm

NOTE Described in the Persian inscription as *Takari Ragini*.

351 i–xlii Forty-two paintings comprising a *ragamala* series

Lucknow, *c*1780–82

Johnson Album 44, nos 1–42

Arranged according to a Special system (*see* Appendix, p.322)

Inscribed with identification and descriptions in Persian

Drawings with some watercolour; borders of dark blue sprinkled with gold; outer margins mottled red

250 by 172mm, including text panel; page 365 by 264mm

Published: Ebeling (1973), 214, no.96; Waldschmidt (1975), 542, no.36

NOTE These pictures are the product of an atelier at Lucknow which also produced the British Museum series, Add.Or.21934, containing six examples signed by the artists Bahadur Singh, Girdharilal and Sital Das (Gangoly (1935), II, pls XXIII, XXXI, LII, LXV, LXXVIII and LXLI). Each of the six British Museum pictures is of the same composition as its counterpart in no.351, and it would seem that the two series were copied one from the other or from a common model. The Hindi text written above the British Museum pictures is by the poet Piyari Ranglal. Two other pictures from the series are in the Bodleian Library, Or.B.2, ff.44 and 45 (Randle (1946)). The present whereabouts of the remainder of the British Museum series is not known, but it would be fair to predict that the compositions would follow precisely those of Album 44.

Above each drawing of Album 44 is a panel in which is written a Persian description in black. These are not directly based on Piyari Ranglal's verses of the British Museum set, but are brief descriptions of the pictures with some reference to the mood involved and the time of day appropriate. In most cases the pictures have been numbered in the order in which they appear below; these numbers are written at the top of the picture in black and are repeated in red in the panel above. The series was contained in a contemporary binding of red leather (preserved separately) in which a list of contents has been written in Persian on one of the fly-leaves. The titles according to the list of contents are in most cases written above each drawing in red ink, and it is from these inscriptions that the titles of these unusual *raginis* have been taken. A few of the pictures have been repaired or made up in patch-work fashion.

351 i **Bhairava Raga** Bhairava is seated on a terrace embracing his consort, with female musicians playing in a pavilion on the right.

Johnson Album 44, no.1

NOTE The red inscription of identification is missing, but this *raga* is identified in the inscriptions of its dependent *raginis* as *Bhairon Raga*.

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351 ii **Bhairavi Ragini** A lady sits before a Shaivite shrine holding a garland, with two girl musicians and an attendant present.

Johnson Album 44, no.2

351 iii **Ramakali Ragini** The lady is seated on a bed in a courtyard, turning away from her lover who kneels before her and holds her feet in submission. (illustrated)

Johnson Album 44, no.3

351 iv **Dhanasri Ragini** A lady is seated on a verandah listening to the music of two girl musicians; an attendant stands behind her with a *chauri*.

Johnson Album 44, no.4

351 v **Malasri Ragini** A lady is seated in a garden holding the flowery bow and arrow of the love-god; an attendant approaches with a dish. (illustrated)

Johnson Album 44, no.5

351 vi **Asavari Ragini** A lady stands outside a garden gateway holding sprays of flowers in each hand.

Johnson Album 44, no.6

351 vii **Sindhra Ragini** A young lover is seated in a palace courtyard listening to a girl playing the *vina*. (illustrated)

Johnson Album 44, no.7

351 viii **Megha Malar Raga** A princely youth is seated in a garden listening to three female musicians, while a fourth girl attends him with a *chauri*.

Johnson Album 44, no.8

351 ix **Bilavari Ragini** A lady is seated on a garden platform receiving news from her confidante.

Johnson Album 44, no.9

351 x **Purvi Ragini** A girl is seated on a *chauki* on a terrace holding a spray of flowers.

Johnson Album 44, no.10

351 xi **Kanhara Ragini** A lady is seated in contemplation on a platform under a tree in a landscape.

Johnson Album 44, no.11

351 xii **Madhamada Ragini** A lady frightened by lightning throws herself into the arms of her confidante as they stand on a garden terrace.

Johnson Album 44, no.12

351 xiii **Gaura Ragini** A couple sit embracing on a bed on a verandah.

Johnson Album 44, no.13

351 xiv **Kedara Ragini** A lady is seated on a stool with her hair hanging loose. Toilet articles lie on the floor and a maid carries a tray with others; two attendants are on the right.

Johnson Album 44, no.14

351 xv **Sri Raga** The noble lover walks in a formal garden with his lady who holds two sprays of flowers. Five girl musicians walk behind them and two girls gather flowers in the foreground.

Johnson Album 44, no.15

Reproduced: Gangoly (1935), II, pl.CXI, fig.A

351 xvi **Devgandhara Ragini** A prince sits under a canopy with his lady who holds a *vina*; they watch a girl dancing to the music of four girl musicians. A *chauri*-bearer stands on the left.

Johnson Album 44, no.16

351 xvii **Bharathi Ragini** A lady is seated in a domed pavilion holding a letter and a necklace; waterbirds drink from a fountain in the foreground. (illustrated)

Johnson Album 44, no.17

351 xviii **Kumari Ragini** A lady prostrates herself before a shrine with images of Shiva and Parvati. An attendant stands on the left with a tray of offerings.

Johnson Album 44, no.18

351 xix **Gauri Ragini** A lady is seated in a terrace pavilion playing the *vina*, with three girls attending her.

Johnson Album 44, no.19

351 xx **Bilawal Ragini** A prince is seated under a canopy on a terrace before a lake, listening to a girl play the *tambur*.

Johnson Album 44, no.20

351 xxi **Bairagini Ragini** A female ascetic is seated by a banyan tree outside her hermitage, with eight men gathered round her as she plays cymbals. (illustrated)

Johnson Album 44, no.21

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351 xxii **Vasanta Raga** Krishna in the form of Kamadeva is seated on a terrace holding a spray of mango blossom. Two girl musicians entertain him and a girl attends with a *chauri*. (illustrated)

Johnson Album 44, no.22

351 xxiii **Lalita Ragini** A couple on a bed are engaged in sexual intercourse.

Johnson Album 44, no.23

351 xxiv **Todi Ragini** A lady dances before a prince who sits on a garden terrace. Four girl musicians accompany and a *chauri*-bearer is on the right.

Johnson Album 44, no.24

351 xxv **Patamanjari Ragini** A lady is seated on a verandah writing a letter with three girls in attendance.

Johnson Album 44, no.25

351 xxvi **Sri Panchami Ragini** A prince and his lady sit on a garden terrace taking *pan* and watching a boy dancing with musicians.

Johnson Album 44, no.26

351 xxvii **Gujari Ragini** A lady is seated in a forest glade on a bed of leaves playing the *vina*.

Johnson Album 44, no.27

351 xxviii **Vibhasa Ragini** A lady is seated on a verandah giving lessons in dancing and singing to her children; a girl attends her with a *chauri*.

Johnson Album 44, no.28

351 xxix **Hindola Raga** In the foreground a prince has fallen from the swing set up on a terrace, and is helped to his feet by three girls. Girl musicians and attendants stand on either side. (illustrated)

Johnson Album 44, no.29

351 xxx **Malava Ragini** A girl dances on a terrace with seven peacocks arranged in a circle around her with their tails fanned.

Johnson Album 44, no.30

351 xxxi **Dipaka Ragini** A lady carries a lamp on a tray in a palace enclosure lit by numerous lamps on the roof and walls.

Johnson Album 44, no.31

351 xxxii **Desakar Ragini** A lady with three maidservants examines her love bites in the mirror early in the morning.

Johnson Album 44, no.32

351 xxxiii **Pahra Ragini** A lady massages the feet of her princely lover who reclines against a bolster beneath a canopy on a terrace.

Johnson Album 44, no.33

351 xxxiv **Barari Ragini** A lady is seated on a verandah sighing for her husband; her confidante kneels before her.

Johnson Album 44, no.34

351 xxxv **Ragini** (untitled) A lady seated facing her husband expresses her anger with him; her *sari* has slipped from her head and she flings her jewellery to the ground.

Johnson Album 44, no.35

NOTE The title of this *ragini* in the red inscription has been erased.

351 xxxvi **Karnata Raga** A prince is seated with his sword across his lap; a maid stands behind him with a *morchal* and two girls kneel, playing the *tambur* and clapping.

Johnson Album 44, no.36

351 xxxvii **Nata Ragini** A party of acrobats have set up a tight-rope on which two girls walk towards one another; one is dressed as a sweeper to the feigned astonishment of the other who carries water-pots upon her head. Their companions beneath beat drums and express encouragement. (illustrated)

Johnson Album 44, no.37

NOTE The red inscription is missing, but the subject is identified in the contents list.

351 xxxviii **Bhupali Ragini** A lady is seated on a verandah by a bed, wearing garlands in anticipation of the arrival of her husband. Her confidante sits before her indicating the refreshments placed between them.

Johnson Album 44, no.38

351 xxxix **Ramkili Ragini** A woman, followed by her companion, makes offerings to a portable shrine on which sit two minute figures, probably Rama and Sita.

Johnson Album 44, no.39

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351 xl Kamoda Ragini Lovers hold lotus flowers and embrace as they bathe in a pool. Three girls are also bathing.

Johnson Album 44, no.40

351 xli Kara Ragini A lady receives a necklace from her lover and holds *pan* to his lips; they sit beneath a canopy before a tank.

Johnson Album 44, no.41

351 xlii Kalyan Ragini A princely youth is seated beneath a canopy on a terrace at night. A servant stands behind him with a *chauri* and a girl dances before him to the music of four girl musicians.

Johnson Album 44, no.42

352 i–xxxv Thirty-five illustrations from the *'Iyar-i Danish*

Lucknow, *c*1780–82

Johnson Albums 53, no.4; 54, nos 1–29, 31–34 and 44

In most cases the relevant extract from the Persian text of *'Iyar-i Danish* is written on the reverse

Gouache, in many cases only thinly applied; on paper with the borders left plain

NOTE The book of fables *'Iyar-i Danish* or 'The Criterion of Knowledge' is a Persian version of the *Kalilah va Dimnah*, the Arabic version translated by Ibn al-Muqaffa from the original Sanskrit of *c*300 AD. The *'Iyar-i Danish* was prepared by Abul Fazl ibn Mubarak at the instruction of the emperor Akbar who considered the existing Persian version, the *Anvar-i Suhaili* by Husain Va'iz-i Kashifi, too florid. Abul Fazl completed the present version in AH996/AD1588, restoring the two prefaces of the Arabic version and rearranging the fables into fourteen chapters.

Johnson possessed an illustrated manuscript of the *'Iyar-i Danish* (I.O.L. Pers. Ms 1403, Ethé (1903), no.770). This was clearly made for him by the same Lucknow atelier, some of the pictures being almost identical to those of Album 54, but the illustrations are stuck in, an unusual practice for a Persian manuscript. Slight differences between the text on the reverse of these pictures are due mainly to scribal errors. However, it seems that these thirty-five illustrations were never intended for inclusion in a manuscript because the text of each story starts afresh at the top of each page. The text is also irregularly written and intermittent. The production of *'Iyar-i Danish* illustrations may well have been at Lucknow and could even have been a common practice; other examples are no.353, and Victoria and Albert Museum D 372–1908. The full series of illustrations in Album 54 includes twelve *'Iyar-i Danish* illustrations from a Mughal manuscript of *c*1600 (nos 16i–xii). These have been in some cases repainted by Lucknow artists and were clearly intended by Johnson as part of the present series.

Of the Lucknow artists who worked on the series seven are named in signatures or contemporary attributions: Ghulam Reza, Muhammad Ashiq (both Muslims and each contributing one picture), Gobind Singh, Mohan Singh and Udwat Singh (who may have been brothers, although only Mohan Singh has designated himself as the son of Govardhan), Sital Das and Ram Sahai. Other hands are discernible but unidentified such as the artist who painted nos 352xxxiii and xxxv.

352 i The peasant and the ass

Johnson Album 53, no.4

No text on reverse

171 by 107mm; page 325 by 202mm

DESCRIPTION A peasant holds a knife and the ears of an ass which has entered his cornfield. From the story of the ass who sought to recover his lost tail but who lost his ears also (Eastwick (1854), chapter II, story II, 193; I.O.L. Pers.Ms 1403, f.81*v*).

352 ii Bazindah

Johnson Album 54, no.1

Numbered *1* in Persian

163 by 96mm; page 250 by 181mm

DESCRIPTION The pigeon, Bazindah, is setting off from the nest on his travels. From the story of the two pigeons, Bazindah and Nawazindah (Eastwick (1854), introduction, story I, 43; I.O.L. Pers.Ms 1403, f.21*v*–25*r*).

352 iii The kite and the hawks

Johnson Album 54, no.2

Numbered *2* in Persian

165 by 101mm; page 290 by 185mm

DESCRIPTION Two hawks in a tree. From the story of the kite who reared the young of two hawks (Eastwick (1854), introduction, story I, 52; I.O.L. Pers.Ms 1403, f.25*v*–27*r*).

352 iv The archer and the cat

Johnson Album 54, no.3

Numbered *3* in Persian

160 by 101mm; page 294 by 172mm

DESCRIPTION An archer killing a cat. From the story of the old lady and her cat, which is tempted to visit the house of a fat cat, but is shot by an archer set by the sultan to shoot stray cats, *cf* no.352xxxi (Eastwick (1854), introduction, story III, 55; I.O.L. Pers.Ms 1403, f.27*r*–27*v*).

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352 v Three tigers

Johnson Album 54, no.4

Numbered *4* in Persian

168 by 102mm; page 284 by 179mm

DESCRIPTION Three tigers in a landscape. From the story of the tiger who entertained a desire to rule. The young tiger is shown going into exile, the old tiger lying dead, and the lion (here shown as a tiger) coming to rule (Eastwick (1854), introduction, story V, 64; I.O.L. Pers.Ms 1403, f.29*r*–30*r*).

352 vi The gardener and the nightingale

By Sital Das

Johnson Album 54, no.5

Text on picture almost complete; inscribed on mount in Persian: *'amal-i sital das musavvir* (the work of the painter Sital Das); in *nagari* in pencil: *Sital Das*; numbered *5* in Persian

168 by 104mm; page 320 by 208mm

DESCRIPTION The gardener is talking to a nightingale; a gold pot is under a tree. From the story of the gardener who catches a nightingale, which has torn his favourite rose bush, but sets it free. The nightingale then reveals a pot of gold hidden under a tree (Eastwick (1854), chapter I, story XIX, 147; I.O.L. Pers.Ms 1403, f.62*r*–63*r*).

352 vii The carpenter and the monkey (illustrated)

By Ghulam Reza

Johnson Album 54, no.6

Text on picture incomplete; inscribed on mount in Persian: *'amal-i ghulam reza* (the work of Ghulam Reza); numbered *6* in Persian

174 by 115mm; page 283 by 186mm

DESCRIPTION The carpenter is about to kill a monkey. From the story of the monkey who gets caught in a piece of timber from which it has removed the wedge (Eastwick (1854), chapter I, story V, 86; I.O.L. Pers.Ms 1403, 37*v*–38*r*).

352 viii The falcon, the sparrow and the salamander

By Ram Sahai

Johnson Album 54, no.7

Inscribed on mount in Persian: *'amal-i ram sahai* (the work of Ram Sahai); numbered *8* in Persian

192 by 115mm; page 282 by 184mm

DESCRIPTION The falcon is perched on a hilltop and a sparrow flies towards a salamander. From the story of the sparrow who asked a salamander for help in destroying the falcon, who killed the young sparrows (Eastwick (1854), chapter I, story IX, 113; I.O.L. Pers.Ms 1403, f.47*v*–49*r*).

352 ix The raven, the jackal and the snake

By Sital Das

Johnson Album 54, no.8

Inscribed on mount in Persian: *'amal-i sital das* (the work of Sital Das); numbered *9* in Persian

166 by 101mm; page 289 by 190mm

DESCRIPTION A raven is talking to a jackal and a snake holds a baby raven in its mouth. From the story of the raven who asked a jackal for advice on how to stop a snake from eating the young ravens (Eastwick (1854), chapter I, story XI, 116; I.O.L. Pers.Ms 1403, f.50*r*–51*v*).

352 x The crab and the heron (illustrated)

By Gobind Singh

Johnson Album 54, no.9

Inscribed on mount in Persian: *'amal-i gobind singh musavvir* (the work of the painter Gobind Singh)

169 by 103mm; page 294 by 176mm

DESCRIPTION A crab is on the neck of a fisherman and fish bones are on the ground beside him. From the story of the old heron who catches fish under the pretence of carrying them into another pool for safety. The crab discovers the trick and throttles the heron. The artist has misunderstood the word *mahigir* (fish-taker) used in the heading. *Mahikhwari* (heron) is used in the rest of the story, which is inscribed on the back and continued on a flap of paper (Eastwick (1854), chapter I, story XII, 119; I.O.L. Pers.Ms 1403, f.51*r*–52*v*).

352 xi The fishermen and the fish

By Ram Sahai

Johnson Album 54, no.10

Inscribed on mount in Persian in a smaller and different hand from the preceding pictures: *'amal-i ram saha'i* (the work of Ram Sahai); numbered *12* in Persian

165 by 104mm; page 332 by 209mm

DESCRIPTION Three fishermen are about to catch a fish, while another fish lies on the bank and a third swims away. From the story of the three fish and the fishermen (Eastwick (1854), chapter I, story XV, 130; I.O.L. Pers.Ms 1403, f.56*v*–57*r*).

352 xii The turtle and the scorpion

Attributed to Sital Das

Johnson Album 54, no.11

Numbered *13* in Persian

168 by 102mm; page 322 by 208mm

DESCRIPTION A scorpion sits on the back of a turtle which is swimming across a stream. From the story of

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the turtle which carried its friend, the scorpion, across a stream, yet the scorpion tried to sting (Eastwick (1854), chapter I, story XVI, 133; I.O.L. Pers.Ms 1403, f.57*v*–58*r*).

352 xiii The hunter, the fox and the lion

Johnson Album 54, no.12

Numbered *14* in Persian

166 by 105mm; page 321 by 209mm

DESCRIPTION A lion devours a hunter while a fox runs away; a dead bird lies in a net beside them. From the story of the hunter who set a trap for a fox but was killed by a lion instead (Eastwick (1854), chapter I, story XX, 151; I.O.L. Pers.Ms 1403, f.63*v*–64*r*).

352 xiv The lion, the crow, the wolf and the jackal

By Sital Das

Johnson Album 54, no.13

Inscribed on mount in Persian: *'amal-i sital das musavvir* (the work of the painter Sital Das); numbered *15* in Persian

167 by 106mm; page 322 by 209mm

DESCRIPTION A lion and elephant battle together, while a crow, jackal and wolf look on. From the story of the crow, wolf and jackal who were in the service of a lion. Only the first part is included up to the fight of the lion and the elephant. It contains the mistake of *shir-i bazargani* (merchant's lion) for *shatr-i bazargani* (merchant's camel) (Eastwick (1854), chapter I, story XXI, 154; I.O.L. Pers.Ms 1403, f.64*r*–64*v*).

352 xv The geese and the turtle

By Ram Sahai

Johnson Album 54, no.14

Inscribed on mount in small writing (*cf* no.352xi) in Persian: *'amal-i ram saha'i* (the work of Ram Sahai); numbered *16* in Persian

165 by 106mm; page 265 by 181mm

DESCRIPTION Two onlookers standing outside a walled town gaze with amazement at a turtle being carried through the air by two geese. From the story of the geese who would have carried the turtle safely if it had not spoken (Eastwick (1854), chapter I, story XXIII, 159; I.O.L. Pers.Ms 1403, f.66*r*–67*r*).

352 xvi The crab, the frog and the mongoose

Johnson Album 54, no.15

Numbered *18* in Persian

168 by 106mm; page 321 by 193mm

DESCRIPTION A mongoose devours a frog and beside lie dead fish and a dead snake. From the story of the frog who asked a crab for help in killing the snake that ate the baby frogs. The crab advises that a dead fish should be laid near the snake's hole to tempt a mongoose there. The latter kills the snake, but the next day eats the frog (Eastwick (1854), chapter I, story XXVI, 174; I.O.L. Pers.Ms 1403, f.71*v*–72*r*).

352 xvii The bear and the gardener (illustrated)

By Sital Das

Johnson Album 54, no.16

Inscribed on mount in Persian: *'amal-i sital das* (the work of Sital Das); numbered *19* in Persian

166 by 105mm; page 320 by 197mm

DESCRIPTION A bear gazes at the gardener, whom it has killed with a great stone. From the story of the friendship between a bear and a lonely gardener. The bear tries to drive away the flies from the sleeping gardener's head by hurling a great stone, but he kills his friend (Eastwick (1854), chapter I, story XXVII, 183; I.O.L. Pers.Ms 1403, f.73*r*–73*v*).

352 xviii The lion and the ox

Johnson Album 54, no.17

Numbered *20* in Persian

167 by 102mm; page 287 by 186mm

DESCRIPTION A lion and ox in a landscape. From the story of the proud lion that was frightened by the bellowing of the ox, Shanzabah (Eastwick (1854), chapter I, story IV, 84; I.O.L. Pers.Ms 1403, f.32*r*–32*v*).

352 xix Zirak and the fox

Johnson Album 54, no.18

No text on reverse

171 by 105mm; page 321 by 200mm

DESCRIPTION Zirak throws a stick at a fox. Birds feed under a tree and a kite flies away with a piece of skin. From the story of the fox that gets neither bird nor skin as Zirak drives it away and a kite flies off with the skin (Eastwick (1854), chapter II, story II, 194; I.O.L. Pers.Ms 1403, f.81 *v*–82*r*).

352 xx The ring-dove and the pigeons (illustrated)

By Muhammad Ashiq

Johnson Album 54, no.19

Inscribed on mount in Persian: *'amal-i muhammad 'ashiq* (the work of Muhammad Ashiq)

168 by 104mm; page 321 by 198mm

DESCRIPTION A fowler stands under a tree watching pigeons fly away with his net. From the story of the ring-dove that persuaded the pigeons to act together and carry away the net that had trapped them (Eastwick (1854), chapter III, story I, 250; I.O.L. Pers.Ms 1403, f.102*r*–102*v*).

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352 xxi The ring-dove and the pigeons

Johnson Album 54, no.20

No text on reverse

172 by 108mm; page 322 by 210mm

DESCRIPTION A mouse nibbles a hole in a net releasing the pigeons. The continuation of the story of the ring-dove that persuaded the pigeons to act together and carry away the net that had trapped them (Eastwick (1854), chapter III, story I, 250; I.O.L. Pers.Ms 1403, f.103*v*–104*r*).

NOTE For a duplicate, *see* I.O.L. Pers.Ms 1403, f. 168*v*, where the picture has been mistakenly inserted into the story of the rat which freed a cat from a net (Eastwick (1854), chapter VII, story II, 436).

352 xxii The huntsman and the snake

By Udwat Singh

Johnson Album 54, no.21

No text on reverse; inscribed on mount in Persian: *'amal-i udvat singh musavvir* (the work of the painter Udwat Singh); numbered *3* in Persian

171 by 106mm; page 320 by 207mm

DESCRIPTION A huntsman rides on a camel with a snake round his neck, talking to a buffalo. From the story of the camel-rider who rescued a snake from a fire with his huntsman's bag on a spear. The snake is about to bite him when the man appeals to various witnesses to man's good nature (Eastwick (1854), chapter III, story III, 264; I.O.L. Pers.Ms 1403, f.106*r*–108*r*).

352 xxiii The crow and the mouse

Johnson Album 54, no.22

No text on reverse

181 by 117mm; page 323 by 210mm

DESCRIPTION The crow flies through the air with a mouse in its beak. From the story of the crow which transported a mouse to win his friendship (Eastwick (1854), chapter III, story III, 272; I.O.L. Pers.Ms 1403, f.110*r*–*v*).

352 xxiv The huntsman and the snake

By Mohan Singh, son of Govardhan

Johnson Album 54, no.23

No text on reverse; inscribed in Persian: *'amal-i mohan singh valad-i govardhan* (the work of Mohan Singh, son of Govardhan); numbered *27* in Persian

171 by 107mm; page 322 by 205mm

DESCRIPTION A huntsman on a camel rescues a snake from a fire in a bag attached to his spear. From the story of the huntsman who rescued an ungrateful snake (Eastwick (1854), chapter III, story III, 264; I.O.L. Pers.Ms 1403, f.106*r*–108*r*).

352 xxv The raven and the jackal

Johnson Album 54, no.24

165 by 104mm; page 284 by 190mm

DESCRIPTION As a lady bathes on a terrace, a raven drops her necklace in front of two snakes, one of which has a baby raven in its mouth. From the story of the raven, which on the jackal's advice attempts to save its baby from a snake by stealing a woman's ornament and dropping it by the snake. The woman's menfolk follow and when finding the ornament kill the snake (Eastwick (1854), chapter I, story XII, 120; I.O.L. Pers.Ms 1403, f.52*v*).

352 xxvi The hare, the wolf and the fox (illustrated)

By Ram Sahai

Johnson Album 54, no.25

Inscribed on mount in Persian: *'amal-i ram saha'i* (the work of Ram Sahai)

166 by 104mm; page 305 by 193mm

DESCRIPTION A wolf kills a hare close to a pit, as a fox runs away. From the story of the hare which tries to save its life by leading the wolf to a fox, but the latter traps the wolf and hare in a pit (Eastwick (1854), chapter I, story XIII, 121; I.O.L. Pers.Ms 1403, f.53*r*–54*v*).

352 xxvii The hares and the elephants (illustrated)

By Mohan Singh, son of Govardhan

Johnson Album 54, no.26

No text on reverse; inscribed on picture in Persian: *'amal-i mohan singh valad-i govardhan* (the work of Mohan Singh, son of Govardhan); numbered *30* in Persian

172 by 106mm; page 322 by 208mm

DESCRIPTION A white hare sits on a hillock, being addressed by eight small hares. From the story of the hares complaining to their king that the elephants, which come to drink at the 'fountain of the moon', have crushed some of their fellows, *cf* no.352xxx (Eastwick (1854), chapter IV, story IV, 315; I.O.L. Pers.Ms 1403, f.126*v*–128*v*).

352 xxviii The crow, the jackal and the wolf

Johnson Album 54, no.27

No text on reverse

164 by 106mm; page 261 by 180mm

DESCRIPTION Jackals devour a camel, while a lion, wolf and jackal look on. From the story of the crow, jackal and wolf who persuade the simple camel to sacrifice himself for food for the injured lion (Eastwick (1854), chapter I, story XXI, 157; I.O.L. Pers.Ms 1403, f.64*r*).

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352 xxix The crow, the tortoise and the mouse (illustrated)

By Udwat Singh

Johnson Album 54, no.28

No text on reverse; inscribed on mount in Persian: *'amal-i udvat singh* (the work of Udwat Singh); numbered *33* in Persian

170 by 105mm; page 322 by 207mm

DESCRIPTION A crow perches in a tree, a tortoise sits by a stream as a mouse runs down a hole and a deer approaches. From the story of the crow, tortoise and mouse who became friends with a deer. When the deer first appears they fear he is being pursued by a hunter and take cover, *cf* nos 352xxxiii and 16x (Eastwick (1854), chapter III, story VI, 291; I.O.L. Pers.Ms 1403, f.115*v*).

352 xxx The hares and the elephants (illustrated)

By Udwat Singh

Johnson Album 54, no.29

No text on reverse; inscribed on mount in Persian: *'amal-i udvat singh* (the work of Udwat Singh); numbered *25* or *35* in Persian

172 by 109mm; page 322 by 207mm

DESCRIPTION A herd of elephants drink at a pool, crushing a hare; another hare looks on. From the story of the elephants that crush the hares when they drink at the 'fountain of the moon', *cf* no.352xxvii (Eastwick (1854), chapter IV, story IV, 315; I.O.L. Pers.Ms 1403, f.126–28).

352 xxxi The archer and the cat

Johnson Album 54, no.31

124 by 93mm; page 321 by 205mm

DESCRIPTION An archer shooting a cat. From the story of the old lady and her cat, *cf* no.352iv (Eastwick (1854), introduction, story III, 55; I.O.L. Pers.Ms 1403, f.27*r*–27*v*).

NOTE This picture is smaller than others in the set and is similar to those in the Johnson manuscript (I.O.L. Pers.Ms 1403). No space for the subject has been left in the manuscript and it seems possible that this is a spare picture which could not be incorporated in the manuscript. This would explain the duplication of subject in the present series, and the different type of mounting paper.

352 xxxii The falcon and the pigeon

Johnson Album 54, no.32

132 by 91mm; page 321 by 206mm

DESCRIPTION A falcon is in a hole in a tree, with an eagle attacking. From the story of the falcon attacking the pigeon, Bazindah, but frustrated by an eagle (Eastwick (1854), introduction, story I, 47; I.O.L. Pers.Ms 1403, f.22*v*–23*r*).

NOTE Like the preceding picture this appears to have been made for the manuscript and not used. The artist has muddled the story and put the falcon in the hole and an eagle attacking.

352 xxxiii The crow, the tortoise and the mouse

Johnson Album 54, no.33

112 by 95mm; page 321 by 208mm

DESCRIPTION A mouse frees an antelope from a net. From the story of the crow, tortoise and mouse who become friends with a deer, *cf* nos 352xxix and 16x (Eastwick (1854), chapter III, story VI, 293; I.O.L. Pers.Ms 1403, f.117*r*).

NOTE This picture appears to have been intended for the space in the Johnson manuscript (I.O.L. Pers.Ms 1403, f.117*r*). It may even have fallen out as it is mounted on twentieth-century paper.

352 xxxiv A rat and a snake

Johnson Album 54, no.34

104 by 104mm; page 321 by 207mm

DESCRIPTION A rat or mouse attacks a snake which in turn is biting another rat which is disappearing into a hole at the root of a tree (story unidentified).

NOTE Probably intended for I.O.L. Pers.Ms 1403. Like no.352xxxiii it is mounted on twentieth-century paper.

352 xxxv A snake and a bird

Johnson Album 54, no.44

Mounted on 20th-century paper

130 by 90mm; page 321 by 205mm

DESCRIPTION A snake climbs up a tree to attack nestlings; the mother bird is beside the nest (perhaps an inaccurate illustration to I.O.L. Pers.Ms 1403, f.143, Eastwick (1854), chapter IV, story XIV, 365, or perhaps chapter I, story XI, 116).

353 An illustration from the 'Iyar-i Danish

Lucknow, *c*1780–82

Johnson Album 27, no.19

Gouache with gold; on an album page with gold and plain borders

180 by 118mm; page 346 by 215mm

DESCRIPTION A man dismounted from his camel kneels at the foot of a hillside and waves a bucket above his head; the jackals Kalilah and Dimnah are in the rocks above. There is a distant landscape with an ascetic outside a shrine.

NOTE Although painted in a similar manner this does

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not appear to have been intended as part of the series of *'Iyar-i Danish* illustrations (no.352), and the artist is not identifiable in the main series suggesting that this may be the product of a different atelier.

354 i–xv Fifteen illustrations of religious scenes and sacrifices

By and attributed to Sital Das, Lucknow, *c*1780–82

Johnson Album 5, nos 10–24

Each picture inscribed with descriptive notes in Sanskrit in *nagari* characters (mostly transliterated below)

354 i The human sacrifice (Naramedha-yaga) (illustrated)

By Sital Das

Johnson Album 5, no.22

Inscribed at bottom in Persian: *'amal-i sital das* (the work of Sital Das); on the chamber in Sanskrit in *nagari* characters: *vadhya-sala* (this [is the] execution chamber); at bottom, a further note in Sanskrit

Drawing with watercolour on paper

382 by 472mm

DESCRIPTION A fire burns on a large plinth and the victim is tethered to a column at one side. A girl and Brahmins are seated on the plinth while others stand in the foreground. The victim is also shown being executed in a chamber on the left.

354 ii A ceremony at the foot of the Himalayas

Attributed to Sital Das

Johnson Album 5, no.10

Inscribed on the picture with Sanskrit identifications in *nagari* characters: *himalaya parvata* (Himalayan mountains), *mahadeva brahma vishnu parvati himalaya mena*

Drawing with watercolour on paper

445 by 590mm

DESCRIPTION Mahadeva (Shiva) is seated by a fire in a pavilion with Brahma and Vishnu opposite him; Parvati, Himalaya (*Himavat*) and Menakar before them. On the right a crowd approaches with Shiva, Brahma and Vishnu in their midst; on the left Brahmins and girls stand and dance at the foot of the Himalayas.

354 iii A procession of gods

Attributed to Sital Das

Johnson Album 5, no.11

Inscribed on the picture with Sanskrit identifications in *nagari* characters: *mahadeva nakula brahma vihmu* (Vishnu) *lakshmana arjuna sahadeva indra bhima*; these identifications also supplied beneath in *nasta'liq* characters; numbered 62 in Persian inventory note

Drawing with watercolour on paper; red-ruled margin and uncoloured border

250 by 385mm; page 280 by 410mm

DESCRIPTION Shiva, Nakula, Brahma, Vishnu, Lakshmana, Arjuna, Sahadeva, Indra and Bhima are in procession, Shiva riding a bull, the others on foot. The scene is in a landscape with trees and buildings in the distance.

354 iv The residence of Janaka at Mithila

Attributed to Sital Das

Johnson Album 5, no.12

Inscribed on the picture with Sanskrit identifications in *nagari* characters: Janaka with Sita and [his] brother and daughter[s]; Dasaratha with his sons; Ramachandra the blessed one who was slain by the breaking of a bow in Mithila

Drawing with watercolour on paper; edges reinforced and extended with paper

382 by 555mm; page 485 by 730mm

DESCRIPTION A sacrifice takes place in a pavilion attended by Janaka, Sita and Dasaratha with his sons, the sacrificial fire burning between them. In the foreground Rama bends a bow before admirers; elephants and horsemen are waiting on the right.

354 v The dawn and dusk bathing ritual

Attributed to Sital Das

Johnson Album 5, no.13

Inscribed with 18 lines of Sanskrit descriptions of the ritual

Drawing with watercolour on paper; edges reinforced and extended with grey paper

346 by 330mm; page 492 by 380mm

DESCRIPTION Four men are standing in water at the side of a river, turning in different directions, one raising his hands to his mouth. On the bank a priest sits under a tree with a fire at his feet and a stool on which are placed images including Ganesha and Vishnu.

354 vi The temple of Vishnu (illustrated)

Attributed to Sital Das

Johnson Album 5, no.14

Inscribed at bottom in Sanskrit in *nagari* characters: *vishnu mandirasidam* (the temple of Vishnu); on reverse: an offset impression of an inscription from another picture

Drawing with watercolour on paper; grey paper extensions added

440 by 327mm; page 490 by 385mm

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DESCRIPTION The temple is a hexagonal pavilion with a domed roof, opening on three sides through arches to a terrace area, with a wall extending on either side with trees beyond. Vishnu sits within the pavilion as Brahmins kneel and stand in attendance.

354 vii A fire sacrifice (Agnihotram)

Attributed to Sital Das

Johnson Album 5, no.15

Inscribed on the picture is the description in Sanskrit in *nagari* characters; on reverse: an offset impression of an inscription from another picture

Drawing with watercolour on paper

395 by 485mm

DESCRIPTION A pavilion set in a landscape has a central bay with three arches, and two side bays with single arched windows. The fire burns in the right chamber with a male and female attendant. Worshippers are seated in the other bays.

354 viii The eagle sacrifice (Syena-yaga)

Attributed to Sital Das

Johnson Album 5, no.16

Inscribed on the picture with description in Sanskrit in *nagari* characters

Drawing with watercolour on paper; paper extensions added

378 by 346mm; page 457 by 385mm

DESCRIPTION A gathering of Brahmins and a woman are seated on either side of a sacrificial fire, while others stand in the foreground. An eagle is being killed in a chamber on the left.

NOTE The eagle sacrifice is performed for success in destroying enemies, the official casting a spell by means of letting the eagle's blood.

354 ix The four-monthly sacrifice (Chaturmasya-yaga)

Attributed to Sital Das

Johnson Album 5, no.17

Inscribed on the picture with description in Sanskrit in *nagari* characters; on reverse: an offset impression of part of another inscription

Drawing with watercolour on paper; paper extensions added

335 by 435mm; page 485 by 380mm

DESCRIPTION A large fire burns in the centre of a forest clearing. Brahmins seated and standing around with one woman in the middle.

NOTE The four-monthly sacrifice is considered a means of obtaining endless happiness and immortality after death.

354 x The ritual of Brahaspati

Attributed to Sital Das

Johnson Album 5, no.18

Inscribed on the picture with description in Sanskrit in *nagari* characters

Drawing with watercolour on paper; paper extensions added

390 by 370mm; page 485 by 400mm

DESCRIPTION A sacrificial fire burns beside a column to which is tethered a goat. Brahmins are seated in two ranks on either side, and others stand in the foreground. There is a landscape beyond with trees and a lake.

NOTE The Brahmanic ritual of Brahaspati is a festival that lasts for one day and is said to confer the rank of Purohita, or king's chief priest.

354 xi A Soma sacrifice (Vajapeya-yaga)

Attributed to Sital Das

Johnson Album 5, no.19

Inscribed on picture with description in Sanskrit in *nagari* characters

Drawing with watercolour on paper

455 by 395mm

DESCRIPTION A sacrificial fire burns beside a column to which is tethered a goat. Brahmins are seated and standing on either side and in the foreground. There is a landscape with trees and buildings in the distance.

354 xii The Agnistoma sacrifice

Attributed to Sital Das

Johnson Album 5, no.20

Inscribed at bottom with description in Sanskrit in *nagari* characters

Drawing with watercolour on paper; paper extensions added

267 by 435mm; page 480 by 380mm

DESCRIPTION A fire smoulders in a square area beside a column to which is tethered a goat. A girl and many Brahmins are seated and standing around in the forest clearing.

354 xiii The horse sacrifice (Asvamedha-yaga) (illustrated)

Attributed to Sital Das

Johnson Album 5, no.21

Inscribed on the picture with description in Sanskrit in *nagari* characters; on reverse: an offset impression of part of another inscription

Drawing with watercolour on paper

400 by 472mm

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DESCRIPTION Numerous Brahmins and a girl sit and stand on and around a sacrificial plinth. A fire smoulders in the centre and a horse is tethered. The horse is also shown being killed in a pavilion on the left.

354 xiv The constellation of Saptarishi

Attributed to Sital Das

Johnson Album 5, no.23

Inscribed on the picture with identifications of the *rishis* in Sanskrit in *nagari* characters

Drawing with watercolour on paper; circular; border uncoloured; extensions on two sides

305mm diameter; page 385 by 385mm

DESCRIPTION The constellation of Saptarishi or the Seven Sages, otherwise known as Ursa Major or the Great Bear: the seven *rishis* are represented seated around one side of a circle of sky; on the other side are clouds revealing stars and a crescent moon.

354 xv Vishnu with other gods

Attributed to Sital Das

Johnson Album 5, no.24

Inscribed on the picture with description in Sanskrit in *nagari* characters

Drawing with watercolour on paper

467 by 383mm

DESCRIPTION Vishnu is lying on the coils of the many-headed serpent on the water, with Lakshmi kneeling beside him. Indra, Shiva, Vishnu, Brahma and three Brahmins are standing on the far bank.

355 i–xvi Sixteen designs for illustrations of an unidentified Sanskrit or Hindi text

Lucknow, *c*1780–82

Johnson Album 45, nos 9–24

Charbas with some colour in most cases; ten are of oblong format, many with corners reserved where text would have been; six are nearer to square shape and do not show reserved corners: it seems plausible that these are derived from illustrations to the same text although this cannot be verified; four (nos 355vi, xii, xv and xvi) correspond to the tracings of no.356 and must have been made from them, but the other corresponding tracings do not survive in the Johnson Collection; nos 355i–xi have been mounted by the Library on a single sheet of paper

355 i A couple in a pavilion

Johnson Album 45, no.9

65 by 132mm

DESCRIPTION A couple embrace in a pavilion while two courtiers converse in the landscape on the right.

355 ii Girls and a sadhu

Johnson Album 45, no.10

62 by 132mm

DESCRIPTION Two girls receive a *sadhu* in a landscape; the girl seated on the left is dressed in a leaf skirt.

355 iii A demon

Johnson Album 45, no.11

67 by 135mm

DESCRIPTION A demon-like figure with horned head is seated in a tree in a landscape.

355 iv A girl and ascetic

Johnson Album 45, no.12

62 by 134mm

DESCRIPTION A girl offers food to a wandering ascetic; a man is seated in a pavilion on the right.

355 v Four girls and a man

Johnson Album 45, no.13

62 by 137mm

DESCRIPTION Four girls talk with a man in a courtyard enclosure.

355 vi Vishnu

Johnson Album 45, no.14

60 by 132mm

DESCRIPTION Vishnu stands at the waterside before a seated girl; four worshippers are on the left. Derived from no.356ii.

355 vii A boar hunt

Johnson Album 45, no.15

88 by 95mm

DESCRIPTION Shaivite and Vaishnavite bowmen stand in a landscape with a wounded boar.

355 viii Narasimha avatara (the Man-lion)

Johnson Album 45, no.16

97 by 114mm

DESCRIPTION Vishnu disembowels the heretic king Hiranyakasipu.

355 ix Shiva

Johnson Album 45, no.17

76 by 92mm

DESCRIPTION Shiva is watched by a half-buried man as he walks across a field.

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355 x A Shaivite devotee

Johnson Album 45, no.18

72 by 91mm

DESCRIPTION A Shaivite devotee approaches a woman and child by a pond where a man worships a lingam shrine.

355 xi A lingam shrine

Johnson Album 45, no.19

70 by 87mm

DESCRIPTION A man worships a lingam shrine, as the figure of Shiva rises from ashes before him.

355 xii Shiva and worshippers

Johnson Album 45, no.20

74 by 130mm

DESCRIPTION Shiva seated in a landscape is approached by three worshippers. Derived from no.356iv.

355 xiii A palace welcome

Johnson Album 45, no.21

65 by 126mm

DESCRIPTION Brahma and several princes are received outside a palace by girls.

355 xiv Princes

Johnson Album 45, no.22

96 by 130mm

DESCRIPTION An assembly of princes, one of them beheaded, and demons on the left.

355 xv Warriors and a girl

Johnson Album 45, no.23

82 by 133mm

DESCRIPTION Two warriors approach a girl who performs a sacrifice in a landscape. Derived from no.356iii.

355 xvi A hunter in a tree

Johnson Album 45, no.24

87 by 100mm

DESCRIPTION A hunter hides in a tree above a shrine as a deer approaches. Derived from no.356v.

356 i–v Five designs for illustrations of an unidentified Sanskrit or Hindi text

Lucknow, *c*1780–82

Johnson Album 45, nos 26–30

Pounced tracings on paper; mounted on a single sheet of paper; nos 356ii–v show signs of having been used as patterns, retaining traces of coloured powder from a pounce-bag, a fact which is endorsed by the existence of their compositions earlier in Album 45 (no.355).

356 i A king and a sadhu

Johnson Album 45, no.26

85 by 156mm

DESCRIPTION A king receives a *sadhu* in a courtyard; four musicians play on the right.

356 ii Vishnu

Johnson Album 45, no.27

53 by 128mm

DESCRIPTION Vishnu stands at the waterside before a seated girl; four worshippers are on the left. Corresponds with no.355vi.

356 iii Warriors and a girl

Johnson Album 45, no.28

70 by 125mm

DESCRIPTION Two warriors approach a girl who performs a sacrifice in a landscape. Corresponds with no.355xv.

356 iv Shiva and worshippers

Johnson Album 45, no.29

79 by 133mm

DESCRIPTION Shiva seated in a landscape is approached by three worshippers. Corresponds with no.355xii.

356 v A deer-hunter

Johnson Album 45, no.30

94 by 110mm

DESCRIPTION A hunter hides in a tree above a shrine, as deer approach. Corresponds with no.355xvi.

357 i–ii Manifestations of the Devi

Lucknow, *c*1780–82

Johnson Album 51, nos 18 and 19

357 i Fifteen manifestations of the Devi

Johnson Album 51, no.18

Numbered 86 in Persian inventory note on a slip of paper on reverse

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Coloured drawings with gold; on a single sheet of paper

Page 187 by 295mm

DESCRIPTION (left to right) *a* Devi enthroned, four-armed, in radiant glory; *b* Annapurna with ladle and vessel outside a shrine; *c* Devi enthroned, attended by Hanuman; *d* Durga, ten-armed (one arm missing), her tiger before her; *e* Kali seated on a prostrate male figure in a burning ground; *f* Saraswati with *vina* and lotus; *g* Durga, five-headed and ten-armed, enthroned; *h* Devi enthroned, attended by Brahma, Indra(?) and Shiva; *i* Devi standing holding sword and lotus, attended by two *daityas*; *j* Devi, eighteen-armed, enthroned on two tiger skins; *k* Devi, her four arms holding lotus, sword, ewer and bowl; *l* Hanuman standing in a shrine, attended by three devotees; *m* Devi, four-armed, enthroned with three *daityas* in attendance; *n* Sadashivamurti on a tiger-skin with a Nandi bull; *o* Shiva, two-armed, holding lotus and sword.

357 ii Fifteen manifestations of the Devi

Johnson Album 51, no.19

Numbered 78 in Persian inventory note on a slip of paper on reverse

Coloured drawings with gold; on a single sheet of paper

Page 191 by 304mm

DECRIPTION (left to right) *a* Devi, four-armed, standing with a *daitya*; *b* Devi, four-armed, fighting with Maheshasura; *c* Devi seated on a prostrate *daitya*, attended by a *daitya* and Hanuman; *d* Durga, mounted on a lion, fighting with *daityas*; *e* Devi standing surrounded by armed *daityas*; *f* Devi seated in a shrine, worshipped by two devotees; *g* Devi, holding swords and a goad, about to fight *daityas*; *h* Devi, two-armed, grasping a *daitya* by the hair; *i* Kali, standing over a prostrate *daitya*; *j* Devi, eight-armed, in a shrine attended by Hanuman and a *daitya*; *k* Devi on a terrace with Hanuman and a female attendant; *l* Devi spearing a *daitya* on a battle-ground; *m* Devi standing with two *daityas*; *n* Devi seated on two tiger-skins attended by a devotee, a many-headed snake emerging from a dish in the foreground; *o* Devi standing with a *daitya* in attendance.

358 Illustrations of the avataras of Vishnu and other Vaishnavite subjects

Lucknow, *c*1780–82

Johnson Album 45, no.36

Numbered 85 in Persian inventory note

Drawing with colour and gold; on a single sheet of paper divided into 15 squares with gold lines

58 by 58mm; page 185 by 300mm

DESCRIPTION Fifteen *avataras* (right to left): *a* Fish (*Matsya*) incarnation; *b* Tortoise (*Kurma*) incarnation; *c* Boar (*Varaha*) incarnation; *d* Man-lion (*Narasimha*) incarnation; *e* Dwarf (*Vamana*) incarnation; *f* White Horse (*Kalki*) incarnation; *g* Buddha incarnation; *h* Krishna as a baby being carried across the Jumna; *i* Ravana facing Rama and Lakshmana; *j* Rama with the axe (*Parasurama*) slaying Kartavirya; *k* Vishnu reclining on Sheshanaga with Brahma on the lotus growing from his navel; *l* Rama and Sita receiving Hanuman; *m* Rama incarnation of Vishnu; *n* Vishnu enthroned; *o* Vishnu with a devotee who holds a lotus.

359 i–iv Four illustrations of the *avataras* of Vishnu

Lucknow, *c*1780–82

Johnson Album 48, nos 1, 6, 8 and 9

Persian descriptions of the subjects on the reverse of each album page

Coloured drawings; on album pages with gilt-sprinkled mauve and plain borders

Page 333 by 248mm

NOTE These four illustrations were made at Lucknow to complete the set of ten illustrations of which six (no.516) are in the Amber style of *c*1720. The style of these four is that associated with the studio where the artists Udwat Singh, Ghulam Reza, Gobind Singh and Mohan Singh worked (*cf* nos 349, 350, 351 and 352). The series was probably completed and mounted in this way especially for Johnson. The album in which the entire album was originally contained had a fly-leaf on which the names of the *avataras* were listed in *nagari* characters, each accompanied by the relevant Sanskrit couplet.

359 i Matsya avatara (the Fish)

Johnson Album 48, no.1

Inscribed above in *nagari*: *matsya*; on reverse: full page of Persian description

Coloured drawing

225 by 152mm

DESCRIPTION Vishnu emerging from the jaws of a fish is acclaimed by four *rishis* who stand at the water's edge; the demon Hayagriva is vanquished beneath.

359 ii Parasurama avatara (Rama with the axe) (illustrated)

Johnson Album 48, no.6

Inscribed above in *nagari*: *parasurama*; on reverse: five lines of Persian description

Coloured drawing

222 by 151mm

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DESCRIPTION Rama uses his axe in battle with the thousand-armed Kartavirya.

359 iii Krishna avatara

Johnson Album 48, no.8

Inscribed above in *nagari*: *krishna*; on reverse: three lines of Persian description

Coloured drawing with some gouache and gold

223 by 152mm

DESCRIPTION Krishna killing Kansa: he has dragged the king forward by the hair ready to strike him with an elephant tusk; Balarama stands by armed with a tusk and broadsword; the wives of Kansa watch from behind the enclosure wall.

359 iv Buddha avatara

Johnson Album 48, no.9

Inscribed above in *nagari*: *buddha*; on reverse: six lines of Persian description

Coloured drawing

224 by 142mm

DESCRIPTION The Buddha shown as a bearded ascetic standing knee-deep in a pond, holds a document from which he is teaching four bearded disciples.

360 i–viii Eight pages of tracings taken from various sources

Lucknow, *c*1780–82

Johnson Album 41, nos 1–8

Drawings, adjacent on single sheets; traces of pouncing indicate that the drawings were taken from *charbas*

360 i Radha and Krishna (illustrated)

Johnson Album 41, no.1

Inscribed above in Persian: *ram* (an inaccurate identification of Krishna as Rama)

200 by 118mm, 198 by 126mm and 197 by 120mm; page 232 by 365mm

DESCRIPTION *a* Radha is seated on a bed talking with Krishna; musicians are in the foreground; *b* Radha is leading Krishna to a bower; two girls talk in the foreground; *c* Radha is embraced by Krishna in a glade; two girls are seated in the foreground.

360 ii Krishna and four female types

Johnson Album 41, no.2

Inscribed with identifications in Persian of the female types: *padmini, chitrini, shankhini, hastini*

182 by 181mm and 200 by 178mm; page 359 by 228mm

DESCRIPTION *a* Krishna holds a lotus over his shoulder as he leaves Radha's house; three men are seated in the foreground, one smoking a hookah; *b* four seated girls representing female types.

360 iii Krishna received by a messenger

Johnson Album 41, no.3

Inscribed above in Persian: *kishan* (Krishna)

201 by 368mm; page 228 by 368mm

DESCRIPTION Krishna stands talking to a messenger outside a bed-chamber; on the right Krishna sits alone in an upper chamber while the messenger talks with Radha in a chamber beneath.

360 iv Radha sending a messenger

Johnson Album 41, no.4

Inscribed above in Persian: *ram* (an inaccurate identification of Krishna as Rama)

207 by 364mm; page 230 by 368mm

DESCRIPTION *a* Radha despatches her messenger to Krishna; *b* the messenger kneels before Krishna in a garden chamber; *c* the messenger returns to Radha with Krishna.

360 v Radha and Krishna

Johnson Album 41, no.5

Inscribed above in Persian: *shiva ram* (an inaccurate identification of Krishna as Shiva and Rama)

200 by 119mm, 201 by 126mm and 202 by 122mm; page 231 by 367mm

DESCRIPTION *a* Radha is seated in a chamber with Krishna who paints on her a *tika*; *b* Radha is seated in a chamber with two maids despatching a messenger; *c* Krishna is seated in a chamber with four gopis receiving the messenger from Radha.

360 vi Radha with confidantes

Johnson Album 41, no.6

Inscribed in Persian: *Ram* (an inaccurate identification of Krishna as Rama)

208 by 117mm, 206 by 121mm and 206 by 123mm; page 223 by 363mm

DESCRIPTION *a* Radha looks in a mirror and sees the reflection of Krishna who watches her from a window; *b* Radha is seated on a terrace throne talking with a confidante; *c* The confidante holds up a mirror for Radha; in it are reflected the images of Radha and Krishna who is at a window behind her.

360 vii Radha and Krishna with confidantes

Johnson Album 41, no.7

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Inscribed in Persian: *Ram* and *Kishan* (an inaccurate identification of Radha as Rama)

211 by 122mm, 211 by 110mm and 212 by 134mm; page 223 by 366mm

DECRIPTION *a* Radha and Krishna embrace on a bed, and a confidante stands by; *b* a confidante talks to Radha who is seated on a throne; *c* the confidante talks with Krishna.

360 viii Radha and Krishna

Johnson Album 41, no.8

193 by 117mm, 202 by 116mm and 205 by 123mm; page 225 by 370mm

DESCRIPTION *a* Radha is seated in a chamber with a maid who waves a *morchal*; a messenger talks with Krishna in the chamber beneath; *b* Krishna is on a bed in an upper chamber; a maid talks to Radha in the chamber beneath; *c* Radha listens to her confidante who introduces Krishna.

361 i–vi Designs for playing cards and board games

Lucknow, *c*1780–82

Johnson Album 5, nos 2–5, 8 and 9

361 i Designs for cards for a game of the ganjifa type (illustrated)

Johnson Album 5, no.3

Inscribed with the titles of the suits in Persian characters: *taj* (crown), *sefid* (white), *shamshir* (sword), *ghulam* (slave), *chanak* (harp), *surkh* (red), *barat* (letter), *qimash* (furnishing)

Tinted drawings with gold; circular; on paper

55mm diameter; page 480 by 735mm

DESCRIPTION The total of ninety-six circular illustrations are arranged in eight rows of twelve for the eight suits: Crowns, Whites, Swords, Slaves, Harps, Reds, Letters and Furnishings. Each suit has ten cards with the respective objects from one to ten, plus two royalty (*mir* and *vazir*) making twelve in all.

NOTE These designs are for the game of *Mughal Ganjifa* or *Chankanchani Ganjifa* as distinct from other variants such as *Dasavatara Ganjifa* and *Ramayana Ganjifa* (*see* no.566). The eight suits are explained by Rudi von Leyden as originating from the concept of the different components of court: Crowns standing for court regalia, Whites for the silver mint, Swords for the armoury, Slaves for the household, Harps for the zenana, Reds for the gold mint, Letters for the *daftari* or clerical office, and Furnishings for the stores. On the cards themselves, as on these designs, the suits are represented respectively by the symbols of the crown, silver coins, swords, servants, harps, gold coins, firmans or letters, and pillows. For a fuller explanation and discussion of the types of *ganjifa*, *see* Leyden (1977).

361 ii Designs for cards for a game of the ganjifa type

Johnson Album 5, no.4

Inscribed in red with the titles of the suits in Persian characters, each prefixed with the word *bazi* (play): *taj* (crown), *qimash* (furnishing), *barat* (letter), *sefid* (white), *ghulam* (slave), *surkh* (red), *chanak* (harp), *shamshir* (sword)

Drawing with gold; circular; on paper

59mm diameter; page 610 by 790mm

DESCRIPTION The total of ninety-six circular illustrations form a series very similar to no.361i, and are arranged in eight rows of twelve for the eight suits: Crowns, Furnishings, Letters, Whites, Slaves, Reds, Harps and Swords. Each suit has ten cards with the respective objects from one to ten, plus two royalty (*mir* and *vazir*) making twelve in all.

NOTE The order in which the suits are arranged is not standard, the normal order being that of no.361i. Rudi von Leyden has pointed out that the numeral cards are related to the Douce cards (Bodleian Library, set 3, Box II) in composition though not in style. The Douce cards are in the Hyderabad style, and it would seem that as with the *ragamala* designs for Album 66 (no.431), Johnson took these designs with him to Hyderabad where the cards were made. It is possible that some of the Douce cards originally belonged to Johnson, although there is no record in the Douce papers of a gift or purchase from Johnson.

361 iii Designs for a game entitled Ganj (Treasure) (illustrated)

Johnson Album 5, no.5

Inscribed with numerous captions and identifications in Persian, and a legend written on either side of the board area

Drawing; on paper; the board area ruled into squares

Board area 505 by 510mm; page 605 by 700mm

DESCRIPTION Around a central reservation labelled *ganj* are three ranks of squares which are alternately blank and illustrated, the illustrations being of figures, buildings, animals, etc., each with a descriptive caption.

NOTE The legend describes how *Ganj* is played as a game for several people: dice are thrown, and moves made with counters of different colours, each beginning at the top right corner. Stakes are made and are placed in the centre square, thus representing the treasure. As the counters progress, there are prescribed advantages and penalties for arrival in certain squares.

361 iv A design for a game of 'snakes and ladders' (illustrated)

Johnson Album 5, no.8

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Each square is numbered and labelled with its attribute in Persian and Hindi

Drawing with colours; on paper

Board area 520 by 525mm; page 655 by 675mm

DESCRIPTION The board is divided into squares of equal size, nine across and eight deep, making seventy-two in all. Each square is numbered and labelled with an attribute (*eg* heaven, grief, bad company and various sins and pleasures); five of the squares in the top row represent gods, and are provided with yellow arches. Between certain squares run ladders, snakes, and two scorpions; one square contains a sprig of flowers.

361 v Illustrations of animals, probably for a card game (illustrated)

Johnson Album 5, no.9

Tinted drawings; on paper

62 by 93mm; page 435 by 372mm

DESCRIPTION The illustrations are within twenty-eight finely ruled rectangles, four across and seven deep. Most of the animals fall into pairs: horses, elephants, goats, cobras, dogs, mice, monkeys, etc., but there is a single cow, and a single illustration of Vishnu who is shown with a sword instead of his usual mace.

361 vi Designs for three card games

Johnson Album 5, no.2

Inscribed with identifications in Persian characters; the signs of the zodiac described as 'The entrance to the mansions'

Gouache with gold; the three series are on separate pieces of paper laid down upon a single sheet: the two series at top and centre within square frames of gold and red; the bottom series (12 signs of the zodiac) depicted within gold circles

95 by 75mm or smaller; page 505 by 370mm

DESCRIPTION At the top are eight guardians of the quarters (*dikpala*); in the centre nine planets including the sun and moon; at the bottom the twelve signs of the zodiac.

NOTE These are designs for card games which were apparently rarely used, *see* Leyden (1977).

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FARRUKHABAD

During the reign of Farrukh Siyyar (1712–19), a Rohilla chief of the Bangash tribe, Muhammad Khan Bangash, founded a city in the province of Oudh which he named Farrukhabad in honour of the Mughal emperor. The city was 160 miles from Faizabad and 80 miles from Lucknow. On Muhammad Khan's death in 1743 he was succeeded by his son, Qayum Jang, who in 1749 was killed in battle against Safdar Jang, the Nawab of Oudh. A second son of Muhammad Khan, Ahmad Khan Bangash, inherited the governorship and by 1750 had restored the security of his capital from the intrusions and confiscations of Safdar Jang. Until his death in 1771 Ahmad Khan enjoyed two decades of comparatively secure rule, and it was during this period that painting was able to flourish at Farrukhabad.

A contemporary portrait of Ahmad Khan Bangash with a wholly reliable inscription of identification is not at present known, but posthumous portraits show him seated amongst cushions, his beard cut in varying styles. One such portrait is in the Library, Add.Or.2697 (M. Archer (1972), no.30), a Murshidabad work of *c*1790, which shows him with a full beard and moustache save for his chin which is clean-shaven. Another portrait of the same period but bearing an English inscription dated 1794, stating that the picture was obtained at Fatehgarh within a few miles of Farrukhabad, shows him at a rather younger age with his beard fully covering his face (W. B. Manley Collection, Sotheby, 14 July 1971, lot 114). From such portraits it is possible to identify the male figure who features in several pictures as Ahmad Khan. One of these is no.363 which compares with other instances of the same male figure in the Binney Collection (Binney (1973), no.104) and the Bodleian Library (Douce, Or.1.2, f.11, Stchoukine (1929), pl.LXXXIX, where the figure is identified in Persian as Taliwar Khan, which has sometimes been connected with Taliwar Khan of Tonk, but is more likely a flattering reference to Ahmad Khan of Farrukhabad, 'Taliwar' meaning 'Fortunate'). A second picture in the Binney Collection (Binney (1973), no.103) shows him as a yet younger man with only a very light beard. Common to all these paintings is the pictorial style, which features a rather loose assemblage of figures with an imprecise placing of the straight lines of the architecture. The female figures conform to a regular standard with sharply prominent noses, pinched mouths and large areas of cheek. This conformity of style had been established at Farrukhabad by about 1760, and is well represented in the collection by nos 362i–vi. This series shows no great diversity of subject matter, for with the exception of Shirin and Farhad (no.362iv) they are all terrace scenes centering on the languid activities of ladies and princes. In contrast to the court of Lucknow, Farrukhabad did not indulge in a wide and adventurous array of subjects but was confined to a single style at the hand of relatively few artists. Their choice of subject concentrates on idyllic scenes, accentuated by the elongation of the human figures, and the style has a peculiar emphasis on shades of yellow and yellow-green.

On the death of Ahmad Khan Bangash in 1771, Diler Himmat Khan became nawab with the title of Muzaffar Jang. From this date a figure with a drooping moustache is sometimes featured in Farrukhabad miniatures (*eg* no.364 and Binney (1973), no.99), and this character is probably Muzaffar Jang, who unlike his father had adopted the drooping moustache worn by Shuja ud-Daula at Lucknow. At his accession Muzaffar Jang was obliged to make enormous payments to the Mughal emperor as investiture fees. Polier records that he handed over a sum of five lakhs of rupees (Polier (1947), 22), and there seems little doubt that in order to achieve such a sum he would have been forced to part with some quantities of possessions. In this way numbers of Farrukhabad pictures could have been released on to the market, enabling Johnson to acquire those that he did. There is no record that Johnson visited Farrukhabad himself, but traffic between the cities of Oudh would ensure that samples reached him.

The *ragamala* illustrations of no.365 are eight pictures painted to make up an incomplete series. The way in which this had been done, with the replacement pictures pasted over old or damaged ones, suggests the work of artists operating commercially, away from the court. Possibly the series was completed for Johnson by Farrukhabad painters who had moved to Lucknow.

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362 i–vi Six romantic scenes

Farrukhabad, *c*1760–70

Johnson Album 66, nos 4–9

Gouache with gold; on album pages with blue and plain borders sprinkled with gold

Reverse: a *ragamala* series, no.431

362 i A prince with his lady

Johnson Album 66, no.4

290 by 194mm; page 556 by 374mm

Listed: Foster (1924), no.74

DESCRIPTION The prince sits with his lady on a bed set under a pavilion. He is holding a little cup of wine. Eight girls are in attendance, some playing music and one washing fruit in the fountain in the foreground.

NOTE The prince is possibly one of the younger sons of Ahmad Khan Bangash (1743–71). The same prince is depicted in no.362vi.

362 ii A lady visiting a female ascetic

Johnson Album 66, no.5

195 by 257mm; page 550 by 365mm

Listed: Foster (1924), no.70

DESCRIPTION The ascetic is seated on a tiger-skin under a tree with her four male companions seated close behind her. The visiting lady kneels to present flowers and her six girl attendants huddle behind her.

362 iii A princess with her attendants

(illustrated; *see also* colour pl.11)

Johnson Album 66, no.6

284 by 197mm; page 557 by 373mm

Reproduced: I.O.L. postcard: monochrome series no.27

Listed: *Journal of Art and Industry*, XV, January 1913, no.121; Foster (1924) no.75

DESCRIPTION A princess walks along a garden terrace picking grapes from a vine as she passes. Eight of her ladies are in attendance, some playing music. There is a mountainous landscape in the background.

362 iv Shirin finds the body of Farhad (illustrated)

Johnson Album 66, no. 7

225 by 159mm; page 555 by 372mm

Listed: Foster (1924), no.68

DESCRIPTION The body of the sculptor Farhad, who has thrown himself from Mount Behistun, lies in a wooded meadow. Shirin kneels beside him while her attendants and horse wait behind her.

362 v A lady and eight girls by a fountain

Johnson Album 66, no.8

281 by 190mm; page 545 by 371mm

Listed: Foster (1924), no.76

DESCRIPTION A lady with her attendants sits by a fountain, dabbling her foot in the water and holding her hand in the spray. There are fruit trees and a lake beyond the terrace.

362 vi A prince smoking attended by ladies

(illustrated)

Johnson Album 66, no.9

277 by 188mm; page 555 by 373mm

Listed: Foster (1924), no.69

DESCRIPTION The prince reclines on a bed smoking a hookah with a blue and white porcelain bowl. He is attended by a girl with her hair tied in a bun and six other girls one of whom is grinding paste at the foot of the bed.

NOTE The same prince is shown in no.362i, perhaps one of the younger sons of Ahmad Khan Bangash.

363 Ahmad Khan Bangash (1743–71) with a lady (illustrated)

Farrukhabad, *c*1770

Johnson Album 17, no.6

Numbered 46 in Persian inventory note (repeated on reverse)

Gouache with gold; oval with a painted black surround; on an album leaf with blue borders, the outer one gilt-sprinkled

98 by 75mm; page 401 by 285mm

Reverse: a page from a manuscript of the *Divan* of Hafiz

DESCRIPTION A lady, seated on a stool under an archway, leans back to greet her lover who approaches from behind having come through an open door beyond.

364 Two girls entertaining a ruler (illustrated)

Farrukhabad, *c*1775

Johnson Album 66, no.10

Gouache; on an album page with plain and coloured borders sprinkled with gold

173 by 101mm; page 513 by 380mm

DESCRIPTION Two girls, one with a *tambur*, the other dancing, entertain a ruler dressed in white who is sitting amongst cushions beneath a canopy at night. There is an open gate in the foreground.

NOTE The ruler is probably Diler Himmat Khan, who succeeded Ahmad Khan Bangash as Nawab of Far-

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rukhabad in 1771 with the title of Muzaffar Jang. His drooping moustache is in keeping with the style current at Faizabad and Lucknow, where Shuja ud-Daula wore a moustache of similar cut.

365 i–viii Eight *ragamala* illustrations

Farrukhabad, *c*1780

Johnson Album 33, nos 2, 10, 11, 15, 18, 19, 26 and 29

Gouache with gold; yellow panels above with lines of Hindi verse; trimmed red borders

NOTE These eight miniatures have been supplied to make up the otherwise incomplete series of Album 33, of which the other twenty-six illustrations are from a Jaipur *ragamala* set of *c*1760–70 (no.517). The illustrations are painted in the Farrukhabad style and have been pasted onto the red borders, suggesting that they cover pictures from the original series which may have been stained or damaged beyond repair. The iconography does not conform to the Ordinary system followed in the rest of Album 33. The Hindi verses written above include a *chaupai* and *doha* in the same way, but the script is less elegant; the subjects are identified but not numbered. Included are some *uparagas* or minor melodies which fall into no systematic classification; this, coupled with the strange iconography, suggests that the artists lacked a grasp of the current *ragamala* tradition.

365 i **Suha Ragini** A lady sits in a pavilion with a *tambur*, singing the praises of her lover while awaiting his return. A confidante approaches her from the right.

Johnson Album 33, no.2

Inscribed with Hindi verse, identifying *Suha Ragini*; on reverse in Persian: *Ragini Suha*

236 by 154mm; page 245 by 165mm

365 ii **Bhupali Ragini** A prince sits in a pavilion listening to an ascetic who sings accompanied by a *tambur*. (illustrated)

Johnson Album 33, no.10

Inscribed with Hindi verse, identifying *Bhupali Ragini*; on reverse in Persian: *Ragini Bhupali*

232 by 151mm; page 243 by 162mm

365 iii **Malkos Desi Ragini** A prince is seated in a pavilion with an attendant waving a *morchal*, listening to an ascetic who sings with a *tambur*.

Johnson Album 33, no.11

Inscribed with Hindi verse, identifying *Ragini Malakosa desi*

233 by 160mm; page 243 by 169mm

365 iv **Purvi Ragini** An ascetic sits outside a Shaivite shrine listening to a lady who is singing with a *tambur*. (illustrated)

Johnson Album 33, no.15

Inscribed with Hindi verse, identifying *Ragini Purvi*; on reverse in Persian: *Ragini Purvi*

235 by 160mm; page 245 by 169mm

365 v **Adana Ragini** A prince sits on the roof of a lakeside pavilion listening to an ascetic with a *vina*.

Johnson Album 33, no.18

Inscribed with Hindi verse, identifying *Ragini Adana*; on reverse in Persian: *Ragini Adana*

234 by 161mm; page 243 by 171mm

NOTE The iconography approximates to *Kedara Ragini*. A picture in the Tagore Collection (Gangoly (1935), pl.XCIII G) of the same subject, but rather differently treated, is also identified as *Adana*.

365 vi **Barvai Ragini** A girl holding two garlands stands between pavilions before a lotus pool.

Johnson Album 33, no.19

Inscribed with Hindi verse, identifying *Ragini Barvai*; on reverse in Persian: *Ragini Barvi*

234 by 161mm; page 245 by 170mm

365 vii **Megha Malar Raga** A bearded ascetic sits on a tiger-skin before a Shaivite shrine holding a garland in each hand.

Johnson Album 33, no.26

Inscribed with Hindi verse, identifying *Megha-malara Raga*

234 by 156mm; page 244 by 160mm

365 viii **Khamachi Ragini** Brahma sits outside a pavilion with Nandi. A sacrificial fire is between them.

Johnson Album 33, no.29

Inscribed with Hindi verse, identifying *Khamachi Ragini*

233 by 158mm; page 243 by 167mm

NOTE The iconography approximates to *Khambhavati Ragini*.

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MURSHIDABAD

The town of Murshidabad acquired its present name in 1704 when the Nawab of Bengal, Murshid Quli Khan (1703–27), transferred his centre of provincial government there from Dacca. He made the move for political and geographical reasons, and proceeded to establish the town as the centre of Muslim administration for Bengal, Bihar and Orissa. No miniatures from his reign are in the Library's collection, but a picture of Murshid Quli Khan holding court has been tentatively identified (Skelton (1956), pl.1), suggesting that a provincial Mughal school of painting flourished there. In 1720 Ali Vardi Khan, the son of a Mughal officer of Turkman descent, arrived at the Murshidabad court. He proved to be an able administrator and an efficient military officer, and was appointed deputy to the Nawab in Bihar. Murshid Quli Khan died in 1727 and was succeeded first by his son-in-law, Shuja ud-Din (1727–39), then by Sarfaraz Khan (1739–40). Neither was endowed with the abilities of Ali Vardi Khan, who in 1740 was able to overthrow Sarfaraz Khan and rule Murshidabad until his death in 1756.

It was during the reign of Ali Vardi Khan (1740–56) that a manner of painting peculiar to Murshidabad evolved. The style displays a range of rather cold colours that lend the pictures a stark moonlit quality. Number 366 is a landscape which has these features, its composition derived from a European original, anticipating the painting of the later eighteenth century when European influence became more evident. Ali Vardi Khan's patronage gave rise to numerous illustrations of court scenes, hunting parties, and *ragamala* subjects. By the time of the British victory at Plassey in 1757, Murshidabad had grown into a flourishing city, compared by Clive to London for its size and prosperity. In spite of their increasing influence and power, the British did not interfere with the structure of Muslim government in Bengal, and Murshidabad was maintained as capital under the rulerships of Mir Jafar (1757–60) and Mir Qasim Khan (1760–63). During these years artists painted for Muslim, Hindu and European patrons, and a cohesive Murshidabad style thrived. Although it contained many of the features of Ali Vardi Khan's pictures, more attention was given to fine and florid detail, with the use of a wider and more brilliant palette. A series of *ragamala* illustrations of *c*1760 (no.368) shows the style at its best, with firmly stated compositions, fine use of gold to bring out the richness of the pigments, and the depiction of girls with refined faces and gracefully curved eyelids. The series bears the collector's seal of Sir Elijah Impey, who was Chief Justice of Bengal from 1774 to 1783. It had probably been made at Murshidabad for a local patron some years before Impey's arrival in India. Number 381ii shows such a patron in an attitude of worship before the throne of Rama and Sita.

One of the grandest *ragamala* series is Johnson Album 36 (no.370). The pictures are painted on a large scale with compositions made up of clean hard lines, contained within lavishly decorated floral and geometric borders. A distinguishing feature is the series of corresponding diagramatic illustrations painted on the reverse of the pages. These employ motifs which correspond with each *ragini*, grouped into categories such as mammals, birds, flowers or boats, which represent each of the six *ragas*. Although the associations used are fanciful, the organisation shows a real attempt to display and categorise the arrangement of a *ragamala* series. The standard of production points to a demanding and wealthy patron who took an interest in the meaning of the *ragamala*, as did Johnson by the time he obtained the album some fifteen years later.

Throughout the eighteenth century Murshidabad had been a centre for both Muslim and Hindu festivities. The Muslim festivals of Muharram and Khwaja Khizr (no.384) were celebrated in grand style, largely at the expense of the nawab, but alongside these festivities Hindu celebrations took place with almost parallel status. Number 374i is a view of a crowded scene around a shrine to the Hindu god Shiva, and no.374ii shows a river scene where a Muslim nobleman rides in a barge with his entourage while a shrine to Shiva is worshipped on the river bank. Nawab Mir Qasim Khan (1760–63) was the last of the Murshidabad rulers to give reliable personal patronage to painters. From the end of his reign, when he was deposed and replaced by the ageing Mir Jafar, court patronage declined sharply to be succeeded by a more casual local market. From then on an increasing proportion of pictures were devoted to the illustration of Hindu gods and scenes of religious significance (nos 381–82, 392–97). Some of these give insight into the particulars, types and varieties of Hinduism prevalent in Bengal; no.393 for in-

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stance contains illustrations of goddesses with an emphasis on their Tantric aspects.

By 1770 painting had undergone certain stylistic changes, partly resulting from the influence of Lucknow painters. The Mughal and Lucknow artist Hunhar (*see* nos 177 and 269–74) may have visited Bihar and Bengal about 1759 (*see* Skelton (1956), 16), and other painters may have moved from Lucknow to Murshidabad. Number 380 is a picture of a ruler, perhaps Mir Qasim himself, in a garden setting with his courtiers and ministers. The treatment of the figures with dominant use of white is characteristic of Murshidabad, but there is an unmistakable Lucknow sensuality about the faces of the courtiers, and the arrangement and yellow colouring of the lily pond and flower beds of the background also suggest Lucknow influence.

From 1760 onwards the British presence in Bengal increased rapidly. Even before 1740 there had been an established British trading factory at Kasimbazar, within five miles of Murshidabad, and in 1767 two regiments of Europeans were stationed in barracks at Berhampore, only six miles to the south. Although the administrative status of Murshidabad declined in favour of Calcutta, the city remained an active centre for artists and craftsmen. English residents and visitors became good clients for pictures painted by local artists, collecting them as records of the life and history of India. Some Europeans had their portraits painted by Murshidabad artists (an example is the portrait of an English officer, perhaps William Fullarton, by the artist Dip Chand in the Victoria and Albert Museum I.M.33–1912, Skelton (1956), pl.11; Welch (1978A), no.1; Whitechapel (1979), no.86), while others were satisfied with themes of more general interest and sets of portraits of emperors and noblemen (no.389). After the end of the eighteenth century increasing numbers of Murshidabad artists were converted by European patronage to painting pictures in the European influenced Company style (M. and W. G. Archer (1955), 20; M. Archer (1972), 59).

366 A river landscape (illustrated)

Murshidabad, *c*1750–60

Johnson Album 62, no.1

Figures relating to the measurement of the picture in inches written in the lower right corner

Gouache; blue and pale pink borders; paper extensions added

127 by 150mm; page 145 by 234mm

Reproduced: Skelton (1956), 19

DESCRIPTION A range of mountains form the backdrop to a river landscape with two white buildings, one set on a hillock; trees in the right foreground. The scene is probably derived from a European landscape picture.

367 Sultan Ibrahim Adham of Balkh (illustrated)

Murshidabad, *c*1760

Johnson Album 14, no.1

Numbered 44 in Persian inventory note; inscribed on reverse: *tasvir-i hazrat-i ibrahim adham* (a picture of Saint Ibrahim Adham)

Gouache with gold; narrow gold border; applied margin of grey paper

249 by 175mm; page 355 by 231mm

DESCRIPTION Sultan Ibrahim is seated in a glade, a green halo about his head, wearing a blue *dhoti*. A party of angels has appeared to bring him food which is spread on a cloth before him and a holy man witnesses the scene from the right foreground.

NOTE Ibrahim Adham was the mythical ancestor of the Chisti Sufi order of Ajmer. Number 325 is another version of the subject.

368 i–viii Eight paintings from a *ragamala* series

Murshidabad, *c*1760

Add.Or.4–7, 27, 28, 30, 31; purchased June 1954 and January 1955

Inscribed on borders with identifications in Urdu

Gouache with gold; on album pages with blue and red borders and gold rules; the edges reinforced with magenta silk

Page 350 by 260mm

On the reverse of each page is the square seal of Sir Elijah Impey engraved in Persian characters: *Sir Elijah Impey, first Chief Justice, year 16,* [AD] *1775*

NOTE These eight illustrations are mounted in a uniform manner and were previously contained in an album in the collection of Sir Elijah Impey, Chief Justice of Bengal from 1774 to 1783. Others from the same series are in the Victoria and Albert Museum, I.S.71–1954 (Whitechapel (1979), no.77). Impey had made a substantial collection of miniatures during his residence in India, but his activities were curtailed when he was recalled in 1783. His collection was subsequently dispersed, but miniatures from it are identifiable from his collector's seal which was impressed on the reverse of the pictures.

The illustrations are in a pure Murshidabad style, and their arrangement complies with Hanuman's system (*see* Appendix, p.320) with the exception of no.368iii, identified in the Urdu inscription as *Malkos Ragah* but from the iconography clearly *Vibhasa Ragini*, which is not included in the arrangement of Hanuman's system.

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368 i Gauri Ragini A lady is seated alone on a hillock near a lake at sundown. (illustrated)

Add.Or.4

Inscribed in Urdu: *ragini gauri malkosh ki* (*Gauri Ragini* of *Malkos*)

234 by 160mm

368 ii Lalita Ragini A lover is departing from his sleeping mistress at dawn. (illustrated)

Add.Or.5

Inscribed in Urdu: *ragini lalit hindol ki* (*Lalita Ragini* of *Hindola*)

231 by 158mm

368 iii Vibhasa Ragini The lover is rising from his lady's bed at dawn to shoot the cock which awakens them. (illustrated)

Add.Or.6

Inscribed in Urdu: *rag malkosh* (*Malkos Raga*)

234 by 160mm

368 iv Ramakali Ragini A lady spurns her repentant lover who kneels before her. (illustrated)

Add.Or.7

Inscribed in Urdu: *ragini ramkali hindol ki* (*Ramakali Ragini* of *Hindola*)

232 by 157mm

368 v Megha Raga Krishna dances in a glade to the rhythm of three girl musicians; peacocks perch in the trees. (illustrated)

Add.Or.27

Inscribed in Urdu: *rag megha* (*Megha Raga*)

231 by 159mm

368 vi Khambhavati Ragini A girl worships Brahma who sits between two fires on a terrace. (illustrated)

Add.Or.28

Inscribed in Urdu: *ragini kanhavachi malkosh ki* (*Khambhavati Ragini* of *Malkos*)

234 by 160mm

368 vii Hindola Raga A prince is seated in a swing rocked by two maidservants. (illustrated)

Add.Or.30

Inscribed in Urdu: *rag hindol* (*Hindola Raga*)

231 by 159mm

368 viii Dhanasri Ragini A lady is seated alone on a terrace, painting a portrait of her absent lover. (illustrated)

Add.Or.31

Inscribed in Urdu: *ragini dhanasri sri rag ki* (*Dhanasri Ragini* of *Sri Raga*)

232 by 160mm

369 i–viii Eight illustrations from a *ragamala* series

Murshidabad, *c*1760

Add.Or.348–355; purchased March 1958

Inscribed with identifications in Urdu, written on slips of paper pasted on the reverse (in most cases misplaced)

Gouache with gold; on album pages with pink, blue and plain borders sprinkled with gold

Page 415 by 310mm

NOTE These illustrations are in a Murshidabad style which relates very closely to the illustrations of the Impey series (no.368). The three pictures which coincide in the two series are *Vibhasa Ragini*, *Gauri Ragini* and *Megha Raga*, and in each case almost identical compositions have been used. Comparison reveals that this series is the more florid of the two, with inclusion of more intricate details.

The Urdu identifications are confused. They do not relate to the pictures in most cases, and the same *ragamala* inscriptions have been applied incorrectly to pictures from the same album which are not even *ragamala* illustrations (no.377). However, by comparison with the Impey series it is clear that the arrangement of the complete set was according to Hanuman's system (*see* Appendix, p.320).

These miniatures with no.377 formed part of an album which was divided with the Victoria and Albert Museum (I.S.15–19, 1958, *see* Whitechapel (1979), nos 75–76).

369 i Vibhasa Ragini The lover rises from his lady's bed at dawn to shoot with bow and arrow at the cock which awakens them.

Add.Or.348

Inscribed on reverse in Urdu: *1, avval, ragini bangal-i malkos* (1, first, *Bangali Ragini* of *Malkos*)

229 by 160mm

369 ii Malavi Ragini A lover and his mistress stand embracing on a terrace by a bed which is prepared by a maid. (illustrated)

Add.Or.349

Inscribed on reverse in Urdu: *3, sivvom, ragini bilawal-i bhairon* (3, third, *Vilavali Ragini* of *Bhairava*)

239 by 162mm

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369 iii **Gauri Ragini** A lady is seated alone on a hillock by a lake at sundown.

Add.Or.350

Inscribed on reverse in Urdu: 4, *chaharom, ragini devgandhar-i malkos* (4, fourth, *Devgandhar Ragini* of *Malkos*)

227 by 159mm

369 iv **Megha Raga** Krishna dances in a glade to the rhythm of music played by four girl musicians; peacocks perch in the trees above.

Add.Or.351

Inscribed on reverse in Urdu: 2, *dovvom, ragini kamur-i meghi mallar* (2, second, *Kamur Ragini* of *Megha Mallar*)

228 by 164mm

369 v **Bhairavi Ragini** A lady kneels in worship before a shrine to Shiva; three girls are in attendance. (illustrated)

Add.Or.352

Inscribed on reverse in Urdu: 5, *panjom, ragini bhibhas-i bhairon* (5, fifth, *Bibhas Ragini* of *Bhairava*)

234 by 165mm

369 vi **Kanada Ragini** A prince stands by a slain elephant with severed tusks, as a companion with a lance acclaims his deed.

Add.Or.353

Inscribed on reverse in Urdu: 3, *sivvom, ragini adana-i meghi mallar* (3, third, *Adana Ragini* of *Megha Mallar*)

230 by 159mm

369 vii **Bhairava Raga** A Shaivite lord with a gold halo is seated before a pavilion; a girl rubs him with sandal paste, and musicians and girls are in attendance.

Add.Or.354

Inscribed on reverse in Urdu: 1, *avval, raga bhairon* (1, first, *Bhairava Raga*)

241 by 168mm

369 viii **Gujari Ragini** A lady seated on a couch holding flowers listens to a girl musician.

Add.Or.355

Inscribed on reverse in Urdu: 4, *chaharom, ragini kedara-i dipak* (4, fourth, *Kedara Ragini* of *Dipaka*)

232 by 162mm

370 i–xxxvi Thirty-six paintings comprising a *ragamala* series

Murshidabad, *c*1760

Johnson Album 36, nos 1–36

Arranged according to Hanuman's system (*see* Appendix, p.320)

Each picture inscribed on reverse with verses of Harivallabha's Hindi translation of the *Sangita-darpana* (*see* Appendix, p.323)

Gouache with gold, within borders of floral design; related designs on reverse

Miniatures and designs on reverse 320 by 215mm (approx.); page 393 by 290mm

Exhibited: British Empire Exhibition, 1924; Heath (1924), no.39

Published: Randle (1941), 167–69; Ebeling (1973), 207, no.85; Waldschmidt (1975), 544, no.45

Discussed: Shirreff in MSS. Eur.D500/3

NOTE The border designs correspond with the border of the reverse side of the following page in the series, so that the borders are uniform for each place of opening of the album. On the reverse of each page is an elaborate design, also fully finished in gouache with gold, which incorporates the Hindi verses of Harivallabha's translation from the Sanskrit of the *Sangita-darpana*, and the identification of the *ragamala* subject in Persian with an indication of the appropriate time and season. These designs fall into six categories according to the six *ragas*: *Bhairava* – arrangements of flowers in vases; *Malkos* – mammals in landscapes; *Hindola* – panels of flowers and floral designs; *Dipaka* – birds in trees, with fruit or blossom; *Sri* – water scenes with ships or creatures; *Megha* – birds in trees, in leaf or blossom. The feature of this *ragamala* is that the artists have evidently referred to the text concerned for their interpretation of each subject. The album is now bound in green half calf gilt. The pages have been numbered from the wrong end, but are in their original order as shown by the borders which match *verso* to *recto* throughout.

370 i **Bhupali Ragini** The *nayika* stands on a terrace at night holding a flower in one hand, attended by seven girls who carry covered dishes and other objects; a bed-chamber is on the right. (illustrated)

Johnson Album 36, no.1

Reverse: eight red adavats are perched in a tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on the trunk of the tree (illustrated)

370 ii **Tanka Ragini** A prince arrives on a terrace to meet his lady who sits on a lotus-petal bed beneath an awning, with her girls in attendance; one of the girls has taken care of the prince's dagger. (illustrated)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Johnson Album 36, no.2

Reverse: eight red-vented bulbuls are perched in a blossoming tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on the trunk of the tree (illustrated)

370 iii **Malhari Ragini** The *nayika* sits in a roof-pavilion playing a *vina* as she remembers her absent lover. An empty courtyard is in the foreground with a border of white flowers at its edge; a pastoral landscape is in the distance with a river and boats. (illustrated)

Johnson Album 36, no.3

Reverse: eight yellow birds are perched in a tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on the trunk of the tree (illustrated)

370 iv **Gujari Ragini** A blue-skinned girl wearing a yellow bodice and golden skirt is seated on a couch of leaves in a landscape feeding an antelope; other animals, including peacocks, gather near her. (illustrated)

Johnson Album 36, no.4

Reverse: eight peacocks are perched in a tree with Harivallabha's Hindi verse written on their bodies; the Persian identification is written on the trunk of the tree (illustrated)

Reproduced: Ebeling (1973), fig.111

370 v **Desakari Ragini** A couple sit embracing on a bed beneath a red awning. There are fountains, and a carpet with cushions on the terrace in the foreground; a border of narcissus is on the near side of the terrace fence. (illustrated)

Johnson Album 36, no.5

Reverse: eight black and white birds are perched in a tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on the trunk of the tree (illustrated)

370 vi **Megha Raga** The crowned and garlanded Krishna stands holding a single flower in a landscape with trees in which are perched various birds; there is a stormy sky above, heralding the advent of rain. (illustrated)

Johnson Album 36, no.6

Reverse: eight birds are perched in, and alighting around, a tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on the trunk of the tree (illustrated)

370 vii **Malavi Ragini** A couple stand embracing in a chamber by a bed. There are palace buildings enclosing a garden in the centre and a hawking scene in the landscape beyond. (illustrated)

Johnson Album 36, no.7

Reverse: eight grey ducks bearing Harivallabha's Hindi verses on their bodies swim in a lotus tank; the Persian identification is written on a ninth duck which splashes in the centre (illustrated)

370 viii **Vasanta Ragini** Krishna stands under a blossoming tree in a landscape surrounded by girls who carry vases of flowers and musical instruments; a bed of flowers is arranged at Krishna's feet. (illustrated)

Johnson Album 36, no.8

Reverse: Harivallabha's Hindi verses are written on the near and far walls of a building near a lotus lake; the Persian identification is written on the wall of a central water-pavilion (illustrated)

370 ix **Sarang Ragini** A girl is seated alone in a landscape beneath a tree playing a *vina*. (illustrated)

Johnson Album 36, no.9

Reverse: a tank has white lotus flowers growing in it. Eight grey cranes are perched on the marble surround with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on an enlarged lotus bloom in the centre (illustrated)

370 x **Malasri Ragini** A young girl is seated on a terrace before a garden contemplating a lotus flower which she holds. A pavilion is on the right beneath a gold sun. (illustrated)

Johnson Album 36, no.10

Reverse: a lotus tank is surrounded by parterres of flowers, with eight formalised turtles swimming in the water with Harivallabha's verses written on their bodies; the Persian identification is written on an enlarged lotus flower in the centre (illustrated)

370 xi **Asavari Ragini** A blue-skinned maiden sits on a hillock of the Malaya hill luring serpents from the landscape around her. She holds a gold staff in one hand and a snake in the other. (illustrated)

Johnson Album 36, no.11

Reverse: eight European-style ships with striped flags and sails have Harivallabha's Hindi verses written on the hulls; the Persian identification is written on the sail of a smaller craft in the centre (illustrated)

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370 xii **Sri Raga** A young and gallant prince is enthroned on a terrace beneath a crimson awning, his arms and bow and arrow put aside. Four courtiers stand facing him while others are in attendance behind with *morchals* and refreshments. (illustrated)

Johnson Album 36, no.12

Reverse: eight Indian state barges with striped sails and animal figureheads, two flying the Shia flag showing the sword of Ali, have Harivallabha's Hindi verses written on the hulls; the Persian identification is written on the sail of a smaller craft in the centre (illustrated)

370 xiii **Kedara Ragini** Shiva sits on a tiger-skin with the River Ganges arising from the knot of his hair; the rocky landscape is teeming with fauna all around him. (illustrated)

Johnson Album 36, no.13

Reverse: six orange and green parrots are perched in and alighting around a fruiting tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on an enlarged fruit in the centre (illustrated)

370 xiv **Karanata Ragini** Five courtiers holding spears acclaim Krishna who stands holding a sword and the severed tusk of a caparisoned elephant, which lies in the foreground. There are palace buildings on the left with diminutive figures. (illustrated)

Johnson Album 36, no.14

Reverse: six sunbirds are perched in and alighting around a fruiting shrub with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on an enlarged fruit in the centre (illustrated)

370 xv **Nata Ragini** A mounted prince rides against three warriors who are on foot. Four decapitated or wounded foes lie on the ground; the sun has risen above a tree-lined horizon. (illustrated)

Johnson Album 36, no.15

Reverse: six Hill mynahs are perched in and alighting around a fruiting tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on an enlarged fruit in the centre (illustrated)

370 xvi **Kamoda Ragini** A girl walks disconsolate in a forest glade, her sorrow doubled (says Harivallabha) as she listens to the voice of the *pika*. (illustrated)

Johnson Album 36, no.16

Reverse: six grey doves fly and alight around a jackfruit tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on a fruit in the centre (illustrated)

370 xvii **Desi Ragini** A girl is seated on the end of a bed playing a *tambur* to her lover who sits facing her. The bed is in a courtyard by a building; a landscape is beyond the wall. (illustrated)

Johnson Album 36, no.17

Reverse: six grey birds with pink bills fly and alight around a fruiting tree with Harivallabha's Hindi verses written on their bodies; the Persian identification is written on a flower-head in the centre (illustrated)

NOTE The picture does not correspond with Harivallabha's verses which refer to the lady lying down and sleeping. Furthermore the verses here differ from those of Harivallabha cited by Gangoly (1935), XLIII which follow the normal situation for *Desi Ragini* where the desirous girl tries to awaken her sleeping lover.

370 xviii **Dipaka Raga** A prince sits on a bed smoking a hookah while a lady approaches to join his company. She holds a little pink flower; a pavilion is on the left and starry sky above. (illustrated)

Johnson Album 36, no.18

Reverse: six green parakeets fly and alight around a formalised flowering shrub with Harivallabha's Hindi verse inscribed on their bodies; the Persian identification is inscribed in a flower in the centre (illustrated)

370 xix **Patamanjari Ragini** A lady sits on a terrace listening to her attendant. The lady is disconsolate for she suspects her lover of infidelity in spite of the assurances of her maidservant. Pavilions are on either side and there is a landscape beyond with a wind-swept lake. (illustrated)

Johnson Album 36, no.19

Reverse: a page of floral panels with Harivallabha's Hindi verses interspersed; the Persian identification is inscribed on a white flower in the centre (illustrated)

370 xx **Desakhya Ragini** A prince is enthroned alone on a terrace holding up his right hand as if to hold a jewel or flower. He is dressed in white with a jewelled turban; pavilions are on either side. (illustrated)

Johnson Album 36, no.20

Reverse: a page of floral panels with

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Harivallabha's Hindi verses interspersed; the Persian identification is inscribed on a contorted leaf in the centre (illustrated)

NOTE *Desakhya Ragini* is normally depicted as male athletes. Harivallabha describes *Desakhya* as a *raga*, as denoted also in the Persian inscription on the reverse of this picture, and this stalwart male figure perhaps conveys his meaning.

370 xxi **Ramakali Ragini** The lover kneels on the bed before his offended lady holding out his hands as if pleading with her. A canopy is set on the terrace above the bed and there is a pavilion with a chamber on the left. (illustrated)

Johnson Album 36, no.21

Reverse: a page of floral panels with Harivallabha's Hindi verses interspersed; the Persian identification is inscribed on a yellow flower in the centre (illustrated)

370 xxii **Vilavali Ragini** A couple sit together in a pavilion by a lotus pool, in a landscape with deciduous trees; the sun is rising. (illustrated)

Johnson Album 36, no.22

Reverse: a page of floral panels with Harivallabha's Hindi verses interspersed; the Persian identification is inscribed on a pink rose in the centre (illustrated)

370 xxiii **Lalita Ragini** A youthful lover holding a garland and a floral wand leaves his lady sleeping in a pavilion at dawn; formal flower-beds flank the terrace and a simple hillside is beyond. (illustrated)

Johnson Album 36, no.23

Reverse: a page of floral panels with Harivallabha's Hindi verses interspersed in chevron pattern; the Persian identification is inscribed on a cockscomb plant in the centre (illustrated)

370 xxiv **Hindola Raga** Radha and Krishna are seated in a swing in a landscape with trees, with Krishna playing a *vina*. Two peacocks are perched above them and girl musicians are gathered on either side. (illustrated)

Johnson Album 36, no.24

Reverse: a page of floral panels with Harivallabha's Hindi verses interspersed; the Persian identification is inscribed on a poppy in the centre (illustrated)

370 xxv **Khambhavati Ragini** A young lady worships Brahma who is enthroned in a pavilion. There is a row of fountains on the right and a starlit landscape beyond. (illustrated)

Johnson Album 36, no.25

Reverse: eight elephants standing in water are inscribed with Harivallabha's Hindi verses; the Persian identification is written on the sail of a ship which is manned by European sailors and has a lion for a figurehead (illustrated)

370 xxvi **Gauri Ragini** A prince and his mistress are seated embracing on a bed placed on a garden terrace flanked by fountains; the sky is turning red above. (illustrated)

Johnson Album 36, no.26

Reverse: formalised landscape with eight caracals inscribed with Harivallabha's Hindi verses; the Persian identification is on rocks in the centre (illustrated)

370 xxvii **Kakubha Ragini** A girl sits alone in contemplation beneath a little blossoming tree while birds gather around her. (illustrated)

Johnson Album 36, no.27

Reverse: a lotus pond in which stand eight tigers inscribed with Harivallabha's Hindi verses; the Persian identification is on a large white lotus in the centre (illustrated)

370 xxviii **Todi Ragini** A young lady stands beneath a tree playing a *vina* with five bucks standing attentively before her while others run to her across the sunlit landscape. (illustrated)

Johnson Album 36, no.28

Reverse: formalised Banyan tree with eight monkeys climbing in its branches inscribed with Harivallabha's Hindi verses; the Persian identification is on the trunk of the tree (illustrated)

370 xxix **Gunakali Ragini** A young lady sits alone on the terrace outside her chamber; flowers are in the foreground and there is a landscape in the distance beneath a gold sun. (illustrated)

Johnson Album 36, no.29

Reverse: a formalised landscape with eight stags inscribed with Harivallabha's Hindi verses; the Persian identification is on a central rock (illustrated)

370 xxx **Malkos Raga** A lord is enthroned on a terrace beneath a canopy, his weapons beside him, and a dish of severed human heads nearby. His prowess is acclaimed by five courtiers and warriors standing on the right, a flower-garden is in the foreground and a landscape in the distance under a gold sun. (illustrated)

Johnson Album 36, no.30

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Reverse: a formalised landscape, with black buck and sheep inscribed with Harivallabha's Hindi verses; the Persian identification is on a central rock (illustrated)

370 xxxi **Varari Ragini** A prince and his lady sit on a mat holding pink flowers on a tiled terrace with pavilions and fountains; an empty landscape is beyond with a gold sun above. (illustrated)

Johnson Album 36, no.31

Reverse: a blue and white dish and vase, with yellow marigold-like flowers inscribed with Harivallabha's Hindi verses, and the Persian identification (illustrated)

370 xxxii **Madhyamadi Ragini** Lovers sit on a bed on a terrace by a canopied pavilion. Fountains are playing in the foreground, and the sun rises in the partly clouded sky. (illustrated; *see also* colour pl.12)

Johnson Album 36, no.32

Reverse: a blue and white dish and vase with red poppies are inscribed with Harivallabha's Hindi verses, and the Persian identification *madhiyamadhavi* (illustrated)

370 xxxiii **Bhairavi Ragini** A girl sits on a stool before a lingam shrine playing *ghana*. The shrine is set in a clearing amidst mountains teeming with animals, and is lit by a gold sun. (illustrated)

Johnson Album 36, no.33

Reverse: a blue and white dish and vase with large pink roses are inscribed with Harivallabha's Hindi verses, and the Persian identification (illustrated)

Reproduced: Skelton (1956), 15

370 xxxiv **Saindhavi Ragini** A young lady stands before a Shiva shrine in a landsape with trees and a distant river with boats. She offers a lotus in her right hand holding a trident in her left. (illustrated)

Johnson Album 36, no.34

Reverse: a blue and white dish and vase with mauve irises are inscribed with Harivallabha's Hindi verses, and the Persian identification (illustrated)

370 xxxv **Bangali Ragini** A Shaivite ascetic stands on a terrace near a shrine holding a trident and jewelled bowl; there is a distant landscape with a lotus pool and trees. (illustrated)

Johnson Album 36, no.35

Reverse: a blue and white dish and vase with orange-yellow lilies are inscribed with Harivallabha's Hindi verses, and the Persian identification (illustrated)

370 xxxvi **Bhairava Raga** Shiva stands by starlight by a tall lingam shrine holding a trident and *damaru*; the Ganges issues from his hair-knot and flows into the foreground; there is a distant landscape with hillocks and bushes. (illustrated)

Johnson Album 36, no.36

Reverse: a blue and white dish and vase from which grows a plant with large orange fruits is inscribed with Harivallabha's Hindi verses, and the Persian identification (illustrated)

371 **A sheet of floral designs** (illustrated)

Murshidabad, *c*1760

Johnson Album 22, no.1

Gouache with gold; on paper; backing-paper added

250 by 206mm; page 345 by 225mm

DESCRIPTION A sheet of designs for floral motifs as used for border designs on album pages, or on the lacquered bindings of *muraqqa'*.

NOTE Floral motifs of this type are used on the borders of album pages from the Aurangzeb period onwards (*cf* Clive Albums, Victoria and Albert Museum), and these samples are derived from the tradition of the eighteenth century.

372 **Baz Bahadur and Rupmati** (illustrated)

Murshidabad, *c*1760

Add.Or.8; purchased June 1954

Inscribed on slip of paper pasted to border in Urdu: *baz bahadur u rupmati, 36* (Baz Bahadur and Rupmati, 36)

Gouache with gold; on an album page with blue and red borders and gold rules; from the same album as no.368

215 by 140mm; page 352 by 242mm

From the collection of Sir Elijah Impey with his seal on the reverse dated 1775 (*see* no.368)

Reproduced: I.O.L. colour print no.17

DESCRIPTION Baz Bahadur, the Muslim ruler of Malwa from 1554, rides through a moonlit landscape with his mistress Rupmati who puts an arm about his shoulders and looks into his eyes. The buildings of Mandu are on the horizon.

373 **A vina-player fainting** (illustrated)

Murshidabad, *c*1760

Add.Or.482; purchased January 1957

Gouache with gold; pale blue border with leaf pattern in gold

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

253 by 170mm; page 315 by 231mm

DESCRIPTION A suitor dressed as a minstrel with a peacock-feather in his headdress has entered the presence of a princess and her ladies, and being overcome by the beauty of the princess has fainted; several of the ladies attempt to revive him while the princess watches from her throne.

374 i–ii Scenes in the vicinity of Murshidabad

Murshidabad, *c*1760

Add.Or.483–484; purchased January 1957

Gouache with gold; pale blue borders with floral decoration in gold

253 by 333mm; pages 270 by 350mm

374 i A scene at a shrine (illustrated)

Add.Or.483

Reproduced: Welch (1963), no.84

DESCRIPTION A shrine to Shiva, flying a red banner from the roof pinnacle, is set in a landscape beside a pool in which people bathe. Pilgrims arrive, mostly on foot, others on an elephant, a camel and in a palanquin; the camp of a wealthy visitor is pitched on the left. (For a miniature of a festival taking place at the same shrine, *see* Sotheby, 9 October 1978, lot 223.)

374 ii A river scene (illustrated)

Add.Or.484

DESCRIPTION In the middle of the river is a peacock barge in which a wealthy nobleman rides, his flag flying in the stern with the emblem of the double-bladed sword (*zulfiqar*) of Ali. On the near bank a lady visits a shrine to Shiva; on the far bank travellers pass along a road which runs past a staging post and through a village.

NOTE The nobleman could be Zulfiqar ud-Daula Mirza Najaf Khan (*d*1782), a Persian who rose to be subadar of Allahabad, and whose emblem as suggested by his title would have been the double-bladed sword.

375 An amorous assignment

Murshidabad, *c*1760

Johnson Album 11, no.16

Numbered 23 in Persian inventory note; inscribed on reverse: *raja makala rani va sih huvasin-i digar* (a raja in discourse with a lady, and three others assembled)

Gouache with gold; pink border; paper extensions at top and bottom

218 by 192mm; page 318 by 229mm

DESCRIPTION A young maiden is escorted by three of her companions to a prince who sits on a bed smoking a hookah; a European-style chair is on the terrace on the right.

376 Two noblemen

Murshidabad, *c*1760

Johnson Album 26, no.16

Gouache with gold; on an album leaf with plain border

231 by 191mm; page 377 by 248mm

Reverse: three *baits* of a *qasidah* written diagonally in *nasta'liq* calligraphy on a gold-decorated blue-green background; 17th century

DESCRIPTION Two noblemen of the Bengal province are seated facing one another under a canopy on a terrace, in a garden with fountains and flower-beds. Two attendants stand holding a fly-whisk and a bag.

377 i–ii Two pictures of girls

Murshidabad, *c*1770

Add.Or.356–357; purchased March 1958

Gouache with gold; on album pages with pink, blue, and plain borders sprinkled with gold; from the same album as no.369

Page 415 by 310mm

377 i A girl braiding her hair

Add.Or.356

Inscribed on a slip of paper in Urdu incorrectly pasted on the reverse: 4, *chaharom, sri raga* (4, fourth, *Sri Raga*)

144 by 83mm

DESCRIPTION A girl stands on a stool braiding her long black hair; she is naked to the waist but for her jewellery, and wears a full skirt with horizontal green stripes.

377 ii A girl with a tambur

Add.Or.357

Inscribed on a slip of paper in Urdu incorrectly pasted on the reverse: 4, *chaharom, ragini bhakarah-i meghi malar* (4, fourth, *Bhakarah Ragini* of *Megha Malar*)

130 by 82mm

DESCRIPTION A girl, facing left, kneels on a terrace, playing a *tambur* held over her right shoulder; she is dressed in pink and orange with gold stripes.

378 A girl playing a tambur

Murshidabad, *c*1770

Johnson Album 60, no.20

Persian inventory note (not numbered): inscribed:

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qaimat yek rupiya (the price [is] one rupee)

Gouache; mounted on paper

142 by 77mm; page 190 by 120mm

DESCRIPTION A girl, facing right, sits playing a *tambur*, dressed in a pink dress with striped trousers and a red turban. She has a red cloth about her middle; grey background.

379 The Mughal emperor Shah Jahan (1628–58)

Murshidabad, *c*1770

Johnson Album 62, no.7

Gouache; blue border, modern paper surround

216 by 135mm; page 235 by 142mm

DESCRIPTION Shah Jahan kneels in a low six-legged throne fitted with a small circular canopy, on a white terrace. He has a cushion on his lap, is dressed in pink, and holds a *chauri* in his left hand; there is a white terrace and blue sky.

380 An officer in consultation

Murshidabad, *c*1770

Johnson Album 24, no.7

Numbered 64 in Persian inventory note

Gouache with gold; applied border of grey paper

288 by 206mm; page 325 by 225mm

Reverse: main outlines of the picture roughly traced

DESCRIPTION An officer, probably a nawab of Murshidabad, sits beneath a canopy on a terrace attended by six courtiers and ministers, all dressed in white; there is a formal garden beyond with a lotus pool, under a moonlit sky.

NOTE This picture shows many Murshidabad features: pale colouring, the yellow and white flowers around the pool, the arrangement of the figures in relation to the canopy, but some of the facial features suggest Lucknow influence. This would be in accordance with the proposition that Lucknow artists went to Murshidabad about 1760 (Skelton (1959), 16–17). The nawab could be Mir Qasim Khan, although he is not wearing the same style of plumed turban as in the Victoria and Albert Museum picture (illustrated in Skelton (1956), fig.10).

381 i–vi Six illustrations of deities

Murshidabad, *c*1770

Add.Or.1031–1036 (formerly Album 49, nos 1–6): presented by Dr John Fleming, *c*1814

Gouache with gold

381 i Vishnu

Add.Or.1031

Inscribed above: *Vishnu*; in a different hand: *From Dr Fleming*

Red border

169 by 246mm; page 203 by 270mm

DESCRIPTION Vishnu is seated on a lotus upon a white terrace wearing a yellow *dhoti*, holding his four attributes: the conch shell, discus, lotus and mace.

381 ii Rama and Sita (illustrated)

Add.Or.1032

Blue border; included in the same mount, the fly-leaf from Dr Fleming's album with the inscription: *Book 49. 8 Mythological drawings. Presented by Dr. Fleming*

215 by 267mm; page 224 by 288mm

DESCRIPTION Rama and Sita are seated on a jewelled gold throne with feet in the form of winged lions. Lakshmana stands behind them, and Hanuman stands on the left and greets them, wearing orange trunks and holding a banner with the inscription *Jai Sri Ram* in *nagari* characters. Behind him stands a nobleman dressed in a full-length white *jama*.

381 iii Gajendra-moksha

Add.Or.1033

Inscribed above: *From Dr Fleming*

Red border

175 by 125mm; page 210 by 135mm

DESCRIPTION The salvation of the king elephant: he stands on the river-bank holding a lotus flower in his trunk. The green crocodile appears from the water to bite his foreleg, and Vishnu approaches from the right, raising his mace. There is a grove of plantain trees behind under a streaked sky.

NOTE The iconography varies from the norm: here it is a two-armed form of Vishnu who comes to the rescue of the elephant, instead of the four-armed Vishnu with his vehicle Garuda.

381 iv Radha and Krishna

Add.Or.1034

Inscribed above: *Krishna*; in a different hand: *From Dr Fleming*

Red border with narrow yellow inner band

156 by 115mm; page 208 by 146mm

DESCRIPTION They stand arm in arm on a lotus in a leafy bower, Krishna in a yellow *dhoti* and crown, Radha in a pink skirt and yellow bodice; fishes and lotus flowers are in the pond in the foreground.

381 v Bhairava

Add.Or.1035

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Inscribed above: *From Dr Fleming*

Red and yellow borders

201 by 116mm; page 236 by 135mm

DESCRIPTION Bhairava rides a white dog on the slopes of Mount Kailasa, wearing orange trunks and a flowery head-band, holding a skull-cap and a club. Serpents entwine about him, and a trisula with red banner is at the top of the mountain where the Ganges issues.

381 vi Ganesha and Parvati

Add.Or.1036

Inscribed above: *The Infant Ganesa in the lap of his Mother Parvati / From Dr Fleming*

Red and mauve borders

169 by 104mm; page 238 by 136mm

DESCRIPTION The young Ganesha, wearing a yellow *dhoti* is seated in Parvati's lap with his rat; Parvati, wearing a red *sari*, sits on lotuses in a canopied throne.

382 Shiva and Parvati with Nandi

Murshidabad, *c*1770

Johnson Album 45, no.31

Inscribed on reverse in Persian: *bara-i sahib 'alishan mister richard johnson sahib bahadur dam iqbal* (for Sahib Alishan Mister Richard Johnson Sahib Bahadur, may his successes increase); and: *tasvir-i trimukh(?) mahadev* (a picture of Shiva the three faced); and: *jawahir singh irsal dasht* (Jawahir Singh dispatched this)

Gouache with gold; on paper with gold and red borders

34 by 34mm; page 68 by 62mm

DESCRIPTION Shiva sits on a tiger-skin with a serpant entwined about him and the Ganges issuing from his hair. Parvati kneels beside him with Nandi.

NOTE The connotation of the inscription of donation from Jawahir Singh is that the picture was made as a gift from an inferior to a superior. Probably Jawahir Singh was an acquaintance of Johnson, perhaps a clerk who had worked with him, and sent him the present knowing his interest in pictures, possibly hoping for future favours.

383 i–xxx Thirty paintings from a *ragamala* series

Murshidabad, *c*1770–75

Johnson Album 35, nos 1–30

Arranged according to a variation of Hanuman's system (*see* Appendix, p.321)

Inscribed with verses of Harivallabha's Hindi version of the *Sangita-darpana*, and with Sanskrit verses

Gouache with gold on paper; mounted on card to provide red borders with black and white inner rules

245 by 145mm; page 295 by 195mm (approx.)

Published: Gangoly (1935), pl.LXXXIV A; Randle (1941), 167; Skelton (1956), 21; Nijenhuis (1971); Ebeling (1973), no.86; Waldschmidt (1975), 544, no.46

Discussed: Shirreff in MSS. Eur.D.500/3

NOTE The inscriptions are all written on the reverse of the mounting card or on slips of paper pasted onto the reverse, indicating that they may not be precisely contemporary with the paintings, and thus accounting for any discrepancies with the subjects. These inscriptions follow a regular pattern, with Sanskrit and Hindi verses in the centre, and Persian descriptions above and below these. The Sanskrit text in many cases corresponds with the *Sangita-damodara* of Subhankara (Nijenhuis (1971)), and in other cases with the *Sangita-darpana* of Damodara (Shirreff, MSS. Eur. D.500/3). The Hindi verses are those of Harivallabha, based on the *Sangita-darpana* of Damodara. The Persian descriptions are based on either the Sanskrit or Hindi verses. At the top a Persian inscription gives the title of the subject, and usually brief details of the hour of day or night appropriate for the *raga* or *ragini* to be played. In these inscriptions the title is written in a bold hand, and the other details in a smaller hand. It seems that the titles were already on the pictures when Johnson obtained them, and that the other writings were added under his direction some time later.

383 i Megha Malar Raga An ascetic sits under an umbrella outside a shrine. A *vina* is in the shrine and a gold serpentine trumpet is outside with a bowl, axe and pot; rainclouds are gathered above.

Johnson Album 35, no.1

Inscriptions on reverse: (1) Persian inscription erased; (2) Persian: *rag megh malar*; (3) Hindi: *rag megh malhar chhataha*; (4) Sanskrit verse (2 lines); (5) Hindi verse (4 lines); (6) Persian description (4 lines)

383 ii Malari Ragini Lovers walk in a landscape under an umbrella with the girl holding the lover's arm over her shoulder. Two girls follow with drum and *ghana*. (illustrated)

Johnson Album 35, no.2

Inscriptions on reverse: (1) Persian: *rag malari* and the time of day appropriate; (2) Persian: *ragini malari, rag megh malar*; (3) Hindi: *rag megh malhari*; (4) Sanskrit verse (3 lines); (5) Hindi *doha* (2 lines); (6) Hindi verse (5 lines); (7) Persian description (3 lines)

383 iii Devgandhar Ragini A bearded ascetic sits outside a shrine on a tiger-skin pointing out inscriptions on a board (*takhtah*) held by his pupil.

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A fire burns in the foreground with a gold trumpet, bowl, pot and axe on the ground.

Johnson Album 35, no.3

Inscriptions on reverse: (1) Persian: *devgandhar* and the time of day appropriate; (2) Persian: *devgandhar*; (3) Hindi: *rag gandhar ragini mallar ki*; (4) Sanskrit verse (2 lines); (5) Hindi verse of Harivallabha (5 lines); (6) Persian description (4 lines)

383 iv **Kalyan Ragini** A female ascetic sits on a buck-skin outside a hut playing a *vina*. She is visited by a prince who sits with his bow and arrow beside him; a gold trumpet, axe, pot and bowl are on the ground.

Johnson Album 35, no.4

Inscriptions on reverse: (1) Persian: *rag kalyan* and the time of day appropriate; (2) Persian: *kalyan*; (3) Hindi: *rag megha ki ragini kalyan 3*; (4) Sanskrit verse (2 lines); (5) Hindi *kabita* (4 lines); (6) Persian description (4 lines)

383 v **Desakari Ragini** A lady is seated on a garden terrace with a mirror before her, a maid standing behind her combing her hair.

Johnson Album 35, no.5

Inscriptions on reverse: (1) Persian: *devkari*; (2) Hindi: *megh malhar ki ragini devakari*; (3) Hindi *doha* and *kabita* by Harivallabha naming the subject as *desakari ragini* (8 lines); (4) Persian description based on Harivallabha (4 lines)

NOTE The iconography is that normally interpreted as *Vilavali Ragini*, and the verses of Harivallabha do not here tally with the subject. However Gangoly ((1935), pl.LXXV), associates *Desakari* with this subject and quotes S. N. Tagore's *Samgita sara samgraha* in which the *nayika* 'examines in her shining mirror, the mysterious and varied marks of nails on her bosom'.

383 vi **Bhupali Ragini** Lovers stand on a terrace at night. The man holds the girl's hand and offers her betel nut.

Johnson Album 35, no.6

Inscriptions on reverse: (1) Persian: *Bhupali* and the time of day appropriate; (2) Persian: *Bhupali*; (3) Hindi: *megh malhar ki ragini bhopali*; (4) Hindi *doha* and *kabita* by Harivallabha (8 lines); (5) Persian description (4 lines)

383 vii **Gujari Ragini** A girl walks in a landscape by a lily pond with a brass water-pot on her head looking behind her.

Johnson Album 35, no.7

Inscriptions on reverse: (1) Persian: *gujari*; (2) Persian: *gujari*; (3) Hindi: *raga megh malhar ki ragini gujari*; (4) Hindi *doha* and *kabita* (7 lines); (5) Persian description (3 lines)

NOTE Gujari in this conception seems to refer to a Gujar woman or milkmaid.

383 viii **Nata Ragini** A battle scene where a mounted prince wounds a foot-soldier having already slain another.

Johnson Album 35, no.8

Inscriptions on reverse: (1) Urdu: *nat* and the time of day in Persian; (2) Urdu: *nat*; (3) Hindi: *rag nat*; (4) Sanskrit verse (3 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 ix **Kanada Ragini** A courtier acclaims a prince who stands at a doorway holding a sword and a severed tusk. A slain elephant lies on the terrace in the foreground. (illustrated)

Johnson Album 35, no.9

Inscriptions on reverse: (1) Persian: *kanra*; (2) Persian: *kanra*; (3) Hindi: *rag dipak ki ragini kanhra 2*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 x **Kedara Ragini** A lady sits on the roof of a water-pavilion playing the *vina* to a prince who holds a wine-cup. A boatman is asleep on his boat near the pavilion; a night sky is above. (illustrated)

Johnson Album 35, no.10

Inscriptions on reverse: (1) Persian: *bihag* (erased); *kedara rag* and the time of day appropriate mentioning a moonlit night; (2) Persian: *kidara*; (3) Hindi: *rag dipak ki ragini kedar 1*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha, describing Shiva as an ascetic (6 lines); (6) Persian description referring to a young woman of dark complexion separated from her lover (4 lines)

Reproduced: Skelton (1956), no.1, pl.15

NOTE The verses do not clearly relate to the picture. An accepted version of *Kedara Ragini* shows an ascetic receiving a visitor on a water-pavilion, but in spite of the description of such an ascetic in Harivallabha's verses the artist has here shown a girl, perhaps in deference to the Persian description.

383 xi **Dipaka Raga** A princely lover and his lady sit embracing under the canopy of a garden house. A candle burns on the terrace and lamps are placed round the edge of a pond. (illustrated)

Johnson Album 35, no.11

Inscriptions on reverse: (1) Persian: *rag dipak*; (2) Persian: *dipak*; (3) Hindi: *rag dipak chautha*; (4) Sanskrit verse (3 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (5 lines)

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383 xii Lalita Ragini A princely lover holds two garlands, leaving his mistress asleep on a bed beneath a night sky.

Johnson Album 35, no.12

Inscriptions on reverse: (1) Persian: *rag lalit* and the time of day appropriate (first watch of the morning); (2) Persian: *lalit*; (3) Hindi: *rag hindol ki ragini lalita pa*[n]*chahi*; (4) Sanskrit verse (3 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xiii Desakhya Ragini Two acrobats lift a weight and climb a pole in a landscape setting.

Johnson Album 35, no.13

Inscriptions on reverse: (1) Persian: *rag devsak* and the time of day appropriate; (2) Persian: *devsak*; (3) Hindi: *rag hindol ki ragini devsak tisri*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (5 lines)

383 xiv Ramakali Ragini The lover humbles himself at the feet of his lady who disdainfully turns her head away.

Johnson Album 35, no.14

Inscriptions on reverse: (1) Persian: *rag ramkali* and the time of day appropriate; (2) Persian: *ramkali*; (3) Hindi: *rag hindol ki ragini ramkali 2*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xv Vilavali Ragini A lady sits beneath a canopy in a garden adjusting her earring before a mirror held by a maid.

Johnson Album 35, no.15

Inscriptions on reverse: (1) Persian: *rag alhaiya* and the time of day appropriate; (2) Persian: *vilaval*; (3) Hindi: *rag hindol ki ragini vilavali 1*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha, describing the lady awaiting her lover in the place of tryst, but not mentioning her toilet; (6) Persian description, based on the verses of Harivallabha (6 lines)

NOTE Although the iconography is normal for *Vilavali Ragini*, the verses of the inscriptions do not relate well.

383 xvi Kakubha Ragini A lady stands between two trees in a landscape holding a garland in each hand. Two peacocks strut before her. (illustrated)

Johnson Album 35, no.16

Inscriptions on reverse: (1) Persian: *kakubh*; (2) Hindi: *rag malkaus ki ragini kakubha pa*[n]*chahi*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *sawaiya* by Harivallabha (6 lines); (5) Persian description (4 lines)

383 xvii Gunakali Ragini A girl kneels on a terrace before a lotus pool holding a lotus flower in her left hand.

Johnson Album 35, no.17

Inscriptions on reverse: (1) Persian: *gunkali*; (2) Hindi: *rag malkaus ki ragini gunkari 4*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *kabita* by Harivallabha (7 lines); (5) Persian description (4 lines)

383 xviii Gauri Ragini A lady sits under a tree in a landscape holding a *vina*. Her left hand is outstretched as if she is singing.

Johnson Album 35, no.18

Inscriptions on reverse: (1) Persian: *gauri* and the time of day appropriate; (2) Persian: *gauri*; (3) Hindi: *rag malkaus ki ragini gauri tisri*; (4) Sanskrit verse (3 lines), the *ragini* spelt '*gaudi*'; (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xix Vihagra Ragini The lover mounted on a caparisoned elephant, holds hands with his lady who sits at a window before a starlit sky. Chains on the elephant's feet suggest it has been a *must* elephant. (illustrated)

Johnson's Album 35, no.19

Inscriptions on reverse: (1) Persian: *kedara* crossed out and replaced by *rag vihagra* with the time of day appropriate; (2) Persian: *khamaj*; (3) Hindi: *rag malkaus ki ragini khambhavati 2*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (7 lines); (6) Persian description (3 lines)

Published: Ebeling (1973), fig.113

NOTE This subject does not fit into the normal iconography, and the following points are pertinent. The verses on reverse do not refer to the picture. They were probably intended for no.383x (*Kedara*), or no.383xxi (*Khambhavati*). The title *Kedara* has been crossed out on the reverse of the picture. This is the title given to no.383x, but it is also the title given to another Murshidabad picture of the elephant subject (W. G. Archer (1960), pl.51), suggesting that *Kedara* was traditionally depicted in this way in Murshidabad. The title *khamaj* is an alternative for *khambhavati*, and so belongs to the other misplaced inscriptions. The correct title must be *Vihagra* which occurs in the Persian inscription 1. The other version of this title, *Bihag*, has been crossed out on the reverse of no.383x, confirming that these two pictures were confused.

383 xx Malkos Raga A prince, enthroned on a terrace with a severed head on a salver at his feet, is acclaimed by a courtier who holds a lance. A second courtier attends behind the throne with a *morchal*.

Johnson Album 35, no.20

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Inscriptions on reverse: (1) Persian: *rag malkaus* and the time of day appropriate; (2) Persian: *malkaus*; (3) Hindi: *rag malkaus dusra*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xxi **Khambhavati Ragini** A girl kneels in worship before Brahma in a courtyard beneath a night sky.

Johnson Album 35, no.21

Inscriptions on reverse: (1) Persian: *khambhach* and the time of day appropriate; (2) Persian: *vihagra*; (3) Hindi: *rag dipak ki ragini vihagra*; (4) Hindi *kabita* describing Narad with his *vina*; (5) Persian description (3 lines)

NOTE The picture follows the normal iconography for *Khambhavati Ragini*, but the verses of the inscriptions are misplaced being probably intended for no.383x or xix.

383 xxii **Vibhasa Ragini** Lovers kneel on a bed and embrace. The man holds a bow and arrow. A white cockerel is perched in a tree on the right.

Johnson Album 35, no.22

Inscriptions on reverse: (1) Persian: *bihbhas* and the time of day appropriate; (2) Persian: *bibhas*; (3) Hindi: *ragini bibhas bhairo*[n] *ki pa*[n] *chhi*; (4) Sanskrit verse (3 lines); (5) Hindi verses by Harivallabha; (6) Persian description (4 lines)

383 xxiii **Varari Ragini** A prince sits on a bed embracing his lady who waves a fly-whisk and turns away to pick a leaf from a pot of flowers behind her.

Johnson Album 35, no.23

Inscriptions on reverse: (1) Persian: *rag suha* with the time of day appropriate; *barari* written beneath; (2) Persian: *barari*; (3) Hindi: *rag bhairava ki ragini barari chauthi*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha; (6) Persian description (5 lines)

383 xxiv **Bangali Ragini** A Brahmin sits before a lingam shrine with his hand in a rosary-bag (*go-mukhi*). Behind him is a thatched hermitage with a tiger in the doorway. (illustrated)

Johnson Album 35, no.24

Inscriptions on reverse: (1) Persian: *bangali*; (2) Hindi: *rag bhairava ki ragini bangali tisri*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *kabita* by Harivallabha (5 lines); (5) Persian description (5 lines)

383 xxv **Bhairavi Ragini** A lady makes offerings to Shiva at a lingam shrine. A Nandi bull lies in the foreground.

Johnson Album 35, no.25

Inscriptions on reverse: (1) Persian: *bhairavi*; (2) Hindi: *rag bhairava ki ragini bhairavi dusri*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *kabita* by Harivallabha (7 lines); (5) Persian description (4 lines)

383 xxvi **Madhumadhavi Ragini** A lady hurries indoors as a storm approaches, upsetting a dish of *pan* in her haste. (illustrated)

Johnson Album 35, no.26

Inscriptions on reverse: (1) Persian: *madhumadh* and the time of day appropriate; (2) Persian: *madhumadh*; (3) Hindi: *rag bhairava ki ragini madhumadhavi pahli*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *savaya* by Harivallabha (6 lines); (6) Persian description (5 lines)

Reproduced: Gangoly (1935), pl.LXXXIV

NOTE The verses of Harivallabha describe a lady and her lover, *ie Madhyamadi Ragini*.

383 xxvii **Bhairava Raga** Shiva stands by a shrine holding a trident and small drum while the Ganges flows from his knotted hair. Serpents entwine about his wrists and head. (illustrated)

Johnson Album 35, no.27

Inscriptions on reverse: (1) Persian: *awal rag bhairon* and the time of day appropriate; (2) Persian: *bhairon*; (3) Hindi: *sri rag bhairava pahila*; (4) Sanskrit verse (2 lines, giving alternative conception of *Bhairava Raga* with pair of lovers); (5) Hindi *doha* and *kabita* of Harivallabha (6 lines); (6) Hindi: list of the five *raginis* of *Bhairava*; (7) Persian description based on the Sanskrit above, with a list of the five *raginis* of *Bhairava Raga* (5 lines)

383 xxviii **Sri Raga** A princely lover and his lady sit on a bed beneath a canopy on a garden terrace listening to a girl who plays the *vina* and sings.

Johnson Album 35, no.28

Inscriptions on reverse: (1) Persian: *rag* (crossed out); *sri rag* and the time of day appropriate; (2) Persian: *sri rag*; (3) Hindi: *rag sri rag*; (4) Sanskrit verse (2 lines, describing the hero conversing with Narada); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines, based on the Sanskrit above)

383 xxix **Vasanta Ragini** Krishna dances on a stool upon a garden terrace, holding his flute and a vase of flowers. Five girls accompany him with music. (illustrated)

Johnson Album 35, no.29

Inscriptions on reverse: (1) Persian: *basant*; (2) Persian: *basant*; (3) Hindi: *rag vasant*; (4) Sanskrit

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383 xii **Lalita Ragini** A princely lover holds two garlands, leaving his mistress asleep on a bed beneath a night sky.

Johnson Album 35, no.12

Inscriptions on reverse: (1) Persian: *rag lalit* and the time of day appropriate (first watch of the morning); (2) Persian: *lalit*; (3) Hindi: *rag hindol ki ragini lalita pa*[n]*chahi*; (4) Sanskrit verse (3 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xiii **Desakhya Ragini** Two acrobats lift a weight and climb a pole in a landscape setting.

Johnson Album 35, no.13

Inscriptions on reverse: (1) Persian: *rag devsak* and the time of day appropriate; (2) Persian: *devsak*; (3) Hindi: *rag hindol ki ragini devsak tisri*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (5 lines)

383 xiv **Ramakali Ragini** The lover humbles himself at the feet of his lady who disdainfully turns her head away.

Johnson Album 35, no.14

Inscriptions on reverse: (1) Persian: *rag ramkali* and the time of day appropriate; (2) Persian: *ramkali*; (3) Hindi: *rag hindol ki ragini ramkali 2*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xv **Vilavali Ragini** A lady sits beneath a canopy in a garden adjusting her earring before a mirror held by a maid.

Johnson Album 35, no.15

Inscriptions on reverse: (1) Persian: *rag alhaiya* and the time of day appropriate; (2) Persian: *vilaval*; (3) Hindi: *rag hindol ki ragini vilavali 1*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha, describing the lady awaiting her lover in the place of tryst, but not mentioning her toilet; (6) Persian description, based on the verses of Harivallabha (6 lines)

NOTE Although the iconography is normal for *Vilavali Ragini*, the verses of the inscriptions do not relate well.

383 xvi **Kakubha Ragini** A lady stands between two trees in a landscape holding a garland in each hand. Two peacocks strut before her. (illustrated)

Johnson Album 35, no.16

Inscriptions on reverse: (1) Persian: *kakubh*; (2) Hindi: *rag malkaus ki ragini kakubha pa*[n]*chahi*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *sawaiya* by Harivallabha (6 lines); (5) Persian description (4 lines)

383 xvii **Gunakali Ragini** A girl kneels on a terrace before a lotus pool holding a lotus flower in her left hand.

Johnson Album 35, no.17

Inscriptions on reverse: (1) Persian: *gunkali*; (2) Hindi: *rag malkaus ki ragini gunkari 4*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *kabita* by Harivallabha (7 lines); (5) Persian description (4 lines)

383 xviii **Gauri Ragini** A lady sits under a tree in a landscape holding a *vina*. Her left hand is outstretched as if she is singing.

Johnson Album 35, no.18

Inscriptions on reverse: (1) Persian: *gauri* and the time of day appropriate; (2) Persian: *gauri*; (3) Hindi: *rag malkaus ki ragini gauri tisri*; (4) Sanskrit verse (3 lines), the *ragini* spelt '*gaudi*'; (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xix **Vihagra Ragini** The lover mounted on a caparisoned elephant, holds hands with his lady who sits at a window before a starlit sky. Chains on the elephant's feet suggest it has been a *must* elephant. (illustrated)

Johnson's Album 35, no.19

Inscriptions on reverse: (1) Persian: *kedara* crossed out and replaced by *rag vihagra* with the time of day appropriate; (2) Persian: *khamaj*; (3) Hindi: *rag malkaus ki ragini khambhavati 2*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (7 lines); (6) Persian description (3 lines)

Published: Ebeling (1973), fig.113

NOTE This subject does not fit into the normal iconography, and the following points are pertinent. The verses on reverse do not refer to the picture. They were probably intended for no.383x (*Kedara*), or no.383xxi (*Khambhavati*). The title *Kedara* has been crossed out on the reverse of the picture. This is the title given to no.383x, but it is also the title given to another Murshidabad picture of the elephant subject (W. G. Archer (1960), pl.51), suggesting that *Kedara* was traditionally depicted in this way in Murshidabad. The title *khamaj* is an alternative for *khambhavati*, and so belongs to the other misplaced inscriptions. The correct title must be *Vihagra* which occurs in the Persian inscription 1. The other version of this title, *Bihag*, has been crossed out on the reverse of no.383x, confirming that these two pictures were confused.

383 xx **Malkos Raga** A prince, enthroned on a terrace with a severed head on a salver at his feet, is acclaimed by a courtier who holds a lance. A second courtier attends behind the throne with a *morchal*.

Johnson Album 35, no.20

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Inscriptions on reverse: (1) Persian: *rag malkaus* and the time of day appropriate; (2) Persian: *malkaus*; (3) Hindi: *rag malkaus dusra*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xxi **Khambhavati Ragini** A girl kneels in worship before Brahma in a courtyard beneath a night sky.

Johnson Album 35, no.21

Inscriptions on reverse: (1) Persian: *khambhach* and the time of day appropriate; (2) Persian: *vihagra*; (3) Hindi: *rag dipak ki ragini vihagra*; (4) Hindi *kabita* describing Narad with his *vina*; (5) Persian description (3 lines)

NOTE The picture follows the normal iconography for *Khambhavati Ragini*, but the verses of the inscriptions are misplaced being probably intended for no.383x or xix.

383 xxii **Vibhasa Ragini** Lovers kneel on a bed and embrace. The man holds a bow and arrow. A white cockerel is perched in a tree on the right.

Johnson Album 35, no.22

Inscriptions on reverse: (1) Persian: *bihbhas* and the time of day appropriate; (2) Persian: *bibhas*; (3) Hindi: *ragini bibhas bhairo*[n] *ki pa*[n] *chhi*; (4) Sanskrit verse (3 lines); (5) Hindi verses by Harivallabha; (6) Persian description (4 lines)

383 xxiii **Varari Ragini** A prince sits on a bed embracing his lady who waves a fly-whisk and turns away to pick a leaf from a pot of flowers behind her.

Johnson Album 35, no.23

Inscriptions on reverse: (1) Persian: *rag suha* with the time of day appropriate; *barari* written beneath; (2) Persian: *barari*; (3) Hindi: *rag bhairava ki ragini barari chauthi*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *kabita* by Harivallabha; (6) Persian description (5 lines)

383 xxiv **Bangali Ragini** A Brahmin sits before a lingam shrine with his hand in a rosary-bag (*go-mukhi*). Behind him is a thatched hermitage with a tiger in the doorway. (illustrated)

Johnson Album 35, no.24

Inscriptions on reverse: (1) Persian: *bangali*; (2) Hindi: *rag bhairava ki ragini bangali tisri*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *kabita* by Harivallabha (5 lines); (5) Persian description (5 lines)

383 xxv **Bhairavi Ragini** A lady makes offerings to Shiva at a lingam shrine. A Nandi bull lies in the foreground.

Johnson Album 35, no.25

Inscriptions on reverse: (1) Persian: *bhairavi*; (2) Hindi: *rag bhairava ki ragini bhairavi dusri*; (3) Sanskrit verse (2 lines); (4) Hindi *doha* and *kabita* by Harivallabha (7 lines); (5) Persian description (4 lines)

383 xxvi **Madhumadhavi Ragini** A lady hurries indoors as a storm approaches, upsetting a dish of *pan* in her haste. (illustrated)

Johnson Album 35, no.26

Inscriptions on reverse: (1) Persian: *madhumadh* and the time of day appropriate; (2) Persian: *madhumadh*; (3) Hindi: *rag bhairava ki ragini madhumadhavi pahli*; (4) Sanskrit verse (2 lines); (5) Hindi *doha* and *savaya* by Harivallabha (6 lines); (6) Persian description (5 lines)

Reproduced: Gangoly (1935), pl.LXXXIV

NOTE The verses of Harivallabha describe a lady and her lover, *ie Madhyamadi Ragini*.

383 xxvii **Bhairava Raga** Shiva stands by a shrine holding a trident and small drum while the Ganges flows from his knotted hair. Serpents entwine about his wrists and head. (illustrated)

Johnson Album 35, no.27

Inscriptions on reverse: (1) Persian: *awal rag bhairon* and the time of day appropriate; (2) Persian: *bhairon*; (3) Hindi: *sri rag bhairava pahila*; (4) Sanskrit verse (2 lines, giving alternative conception of *Bhairava Raga* with pair of lovers); (5) Hindi *doha* and *kabita* of Harivallabha (6 lines); (6) Hindi: list of the five *raginis* of *Bhairava*; (7) Persian description based on the Sanskrit above, with a list of the five *raginis* of *Bhairava Raga* (5 lines)

383 xxviii **Sri Raga** A princely lover and his lady sit on a bed beneath a canopy on a garden terrace listening to a girl who plays the *vina* and sings.

Johnson Album 35, no.28

Inscriptions on reverse: (1) Persian: *rag* (crossed out); *sri rag* and the time of day appropriate; (2) Persian: *sri rag*; (3) Hindi: *rag sri rag*; (4) Sanskrit verse (2 lines, describing the hero conversing with Narada); (5) Hindi *doha* and *kabita* by Harivallabha (6 lines); (6) Persian description (4 lines, based on the Sanskrit above)

383 xxix **Vasanta Ragini** Krishna dances on a stool upon a garden terrace, holding his flute and a vase of flowers. Five girls accompany him with music. (illustrated)

Johnson Album 35, no.29

Inscriptions on reverse: (1) Persian: *basant*; (2) Persian: *basant*; (3) Hindi: *rag vasant*; (4) Sanskrit

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verse (2 lines); (5) Hindi verses by Harivallabha (6 lines); (6) Persian description (4 lines)

383 xxx Dhanasri Ragini A lady sits on a bed beneath a tree drawing a picture of her absent lover. A maidservant stands before her with a *pan* box on a dish.

Johnson Album 35, no.30

Inscriptions on reverse: (1) Persian: *rag dhanasri* and the time of day appropriate; (2) Persian: *dhanasri*; (3) Hindi: *sri rag ki ragini dhanasri*; (4) Sanskrit verse (3 lines); (5) Hindi *kabita* by Harivallabha (5 lines); (6) Persian description (5 lines)

384 Khwaja Khizr standing on a fish (illustrated)

Murshidabad, *c*1775–80

Johnson Album 55, no.3

Numbered 1 in Persian inventory note

Gouache; orange border with simple decoration; paper extensions at top and bottom

155 by 118mm; page 256 by 180mm

NOTE The cult of the prophet Khawaja Khizr seems to have taken this pictorial form in Bengal and Oudh, its popularity perhaps being increased at the time of the adoption of the fish as the emblem of the rulers of Oudh, *see* Coomaraswamy (1934). The lavish celebration of the festival of Khwaja Khizr is particularly associated with Murshidabad, where lights are floated on the waters of the river (M. and W. G. Archer (1955), 21).

385 A 'Moor Man'

Murshidabad, *c*1780

Johnson Album 59, no.6

Inscribed beneath: *Moor Man*

Gouache on European paper; laid down with uncoloured paper border

165 by 104mm; page 222 by 150mm

DESCRIPTION A 'Moor Man', perhaps a nawab, stands facing right holding a flower and a straight sword. He is dressed in a striped purple full-length *jama*; uncoloured background.

386 The dance of Krishna and the gopis

Murshidabad, *c*1780

Johnson Album 40, no.3

Numbered 63 in Persian inventory note

Gouache with gold; on an album page with plain border; paper extensions at top and bottom

202 by 240mm; page 347 by 258mm

DESCRIPTION The circular dance of Krishna and the gopis is centred around Radha and Krishna, who sit playing a flute and *tambur*. Other gopis standing in attendance with offerings.

387 i–v Five portraits of Mughal emperors and Nadir Shah

Murshidabad, *c*1780

Johnson Album 62, nos 2–6

Gouache; red and blue borders

387 i Nadir Shah

Johnson Album 62, no.2

Inscribed incorrectly on reverse: *Bauber Batsane* (Babur Badshah)

206 by 110mm; page 234 by 142mm

DESCRIPTION Nadir Shah stands facing left holding a green sword, and wearing a gold crown and blue jacket over an orange costume.

387 ii The Mughal emperor Humayun

Johnson Album 62, no.3

Inscribed on reverse: *Hommong Batsane* (Humayun Badshah)

205 by 104mm; page 235 by 139mm

DESCRIPTION Humayun stands facing left, wearing a matching blue jacket and headdress over a silver costume and holding a pink sword.

387 iii The Mughal emperor Akbar

Johnson Album 62, no.4

Inscribed on reverse: *Auckber Batsane* (Akbar Badshah)

202 by 107mm; page 234 by 138mm

DESCRIPTION Akbar stands facing left, wearing an orange *jama* and turban trimmed with gold and holding a green sword.

387 iv The Mughal emperor Shah Jahan

Johnson Album 62, no.5

Inscribed on reverse: *Sawjorhar Batsane* (Shah Jahan Badshah)

210 by 113mm; page 234 by 145mm

DESCRIPTION Shah Jahan stands facing left, wearing an orange *jama* and turban trimmed with gold, and holding a *chauri* in his left hand and a sword over his shoulder.

387 v The Mughal emperor Farrukh Siyyar

Johnson Album 62, no.6

Inscribed on reverse: *Farksur Batsane* (Farrukh Siyyar Badshah)

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204 by 111mm; page 233 by 144mm

DESCRIPTION Farrukh Siyyar stands facing left wearing a gold turban and white *jama* with gold trimmings and holding a pink sword.

388 i–xxiv Twenty-four paintings from a *ragamala* series (originally comprising forty-two)

Murshidabad, *c*1790

Add.Or.2744–2767 (formerly Album 68; circumstances of acquisition unrecorded)

Arranged according to an otherwise unrecorded system totalling forty-two illustrations (*see* Appendix, p.322)

Inscribed in *nagari* on mauve panels at top with identifications; signs in top left corner indicating the grouping of the *ragas* and *raginis*; inscribed with English identifications beneath; throughout these identifications the scribe has mistaken the letter *s* for *l*; the word *long* should therefore read *song*

Gouache with gold; orange borders with silver chevron pattern; mounted on European paper

NOTE The arrangement of this series is different from other series in Murshidabad style in the Library Collection. In most cases the iconography complies with the traditional interpretations according to the Hindi identifications which were written at the time the series was painted. But a number of pictures have unconventional titles, notably *Sadi Ragini* and *Kalanena Ragini*. Each picture has in the top left corner a symbol peculiar to its *raga*, the symbols being repeated up to seven times designating the position in the hierarchy of that *raga*. The *ragas* themselves have their symbol repeated seven times. From this it has been possible to reconstruct the original arrangement of the series, with six *ragas* and thirty-six *raginis* making a total of forty-two.

388 i **Bhupali Ragini** A lady is seated on a terrace in front of a pavilion holding a *chauri* and thinking of her lover. A maidservant approaches her with wine on a tray. In the foreground, another maidservant is grinding curry paste. A candle burns under a shade; in the background, a tree with two pairs of birds, a night sky and full moon.

Add.Or.2744

Inscribed at top in *nagari*: *bhopali*; on mount in English: *The long* [song] *Bhopale*

175 by 100mm; page 196 by 124mm

388 ii **Todi Ragini** A lady with a *vina* is seated on a rock under a tree. In front of her are two black buck with their does and a baby fawn. A stream is in the foreground and in the background there is a blue sky with clouds and a bright sun. (illustrated)

Add.Or.2745

Inscribed at top in *nagari*: *todi*; on mount in English: *The long* [song] *Toree*

180 by 100mm; page 196 by 122mm

388 iii **Kamoda Ragini** A female ascetic wearing a crimson skirt and playing a *vina*, is seated on a terrace on a black buck-skin. Beside her is a crutch, and a fire burns below the terrace; in the background is a tree and a night sky with full moon; in the foreground a lotus pool and two cranes.

Add.Or.2746

Inscribed at top in *nagari*: *kamoda*; on mount in English: *The Idol Mhadeo*

180 by 104mm; page 198 by 124mm

388 iv **Kanada Ragini** The hero standing on a terrace at night, holds the tusk of an elephant he has slain, which is lying dead in the foreground. A warrior with sword and buckler and holding a spear acclaims him. A male attendant with a fly-whisk stands behind the hero. In the background a marble building with a high wall. (illustrated)

Add.Or.2747

Inscribed at top in *nagari*: *kanuta*; on mount in English: *The Idol Kuneya, The Long* [song] *Khanra*

180 by 100mm; page 198 by 124mm

388 v **Gunakali Ragini** A maidservant is spreading a bed with flowers. The bed stands on a terrace in front of a pavilion under an awning. A lady holding a garland stands at the window of the pavilion, a lamp burns in a niche beside her; in the background, a tree and a night sky; in the foreground parterres of flowers.

Add.Or.2748

Inscribed at top in *nagari*: *gunakali*; on mount in English: *Goonkule*

176 by 100mm; page 196 by 120mm

388 vi **Lalita Ragini** The lover with a garland in either hand walks away, but looks back at his lady asleep on a bed. The bed is on a terrace under an awning in front of a small pavilion. In the foreground are parterres of flowers; in the background a tree and the rising sun. (illustrated)

Add.Or.2749

Inscribed at top in *nagari*: *lalita*; on mount in English: *The long* [song] *Lullit*

176 by 100mm; page 196 by 124mm

388 vii **Kalanena Ragini** The lover holding a bow and arrow approaches a sleeping lady lying on a bed

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on a terrace in front of a pavilion; in the background is a night sky and a tree with two pairs of birds; in the foreground, a pool with a fountain and beds of flowers. (illustrated)

Add.Or.2750

Inscribed at top in *nagari*: *saranga*; on mount in English: *Allusive to the long* [song] *Sarung*

178 by 98mm; page 200 by 122mm

388 viii Sarang Ragini A prince is seated on a terrace listening to a musician playing on a *vina* and a horse-headed *kinnara* with cymbals. An attendant with a fly-whisk stands behind the prince who is holding a nosegay of flowers and a garland; in the background is a landscape with trees, and in the foreground a pool with a fountain and beds of flowers. (illustrated)

Add.Or.2751

Inscribed at top in *nagari*: *saranga*; on mount in English: *Allusive to the long* [song] *Sarung*

175 by 98mm; page 196 by 120mm

388 ix Sadi Ragini A lady is seated on a terrace under an awning holding a kerchief. Behind her is a pavilion with a bed on which lies a cushion and fly-whisk. A maidservant stands in front of her holding a spouted vessel on a tray. In the background is a tree and sky with a bright sun, in the foreground flower beds and paths. (illustrated)

Add.Or.2752

Inscribed at top in *nagari*: *sadi*; on mount in English: *Wyraree* (for *Varari?*)

176 by 100mm; page 198 by 122mm

388 x Sri Raga The lover is embracing a lady seated on a throne, and listening to two seated girl musicians – one playing cymbals, the other a drum. A maidservant with a peacock-feather fan stands behind them; in the background is a night sky, pavilion and tree; in the foreground beds of flowers.

Add.Or.2753

Inscribed at top in *nagari*: *Sriniganga*; on mount in English: *Sree Raug*

175 by 100mm; page 198 by 122mm

388 xi Kakubha Ragini A lady holding a garland in either hand stands on a terrace watching two peacocks, one of which has its tail plumes in full display; in the background are trees and two small pavilions in a walled garden.

Add.Or.2754

Inscribed at top in *nagari*: *kukubha*; on mount in English: *The long* [song] *Kokib*

175 by 100mm; page 196 by 122mm

388 xii Gujari Ragini A lady is standing in a landscape with a pot of curds on her head, holding a wand of flowers in her right hand and a kerchief in her left; in the background is a green hillside and blue sky with a bright sun; in the foreground a peacock and tufts of grass. (illustrated)

Add.Or.2755

Inscribed at top in *nagari*: *gujari*; on mount in English: *The Long* [song] *Gujeree*

176 by 96mm; page 196 by 122mm

388 xiii Gunakari Ragini Two ladies on the terrace of a pavilion at night are gathering flowers for a garland. One stands holding a dish of white flowers, the other squats on a *morha* holding a dish and picking white jasmine flowers from two potted plants. In the foreground a candle is burning.

Add.Or.2756

Inscribed at top in *nagari*: *gunakari*; on mount in English: *The long* [song] *Gunkule*

174 by 102mm; page 196 by 122mm

388 xiv Gauda Ragini A lady standing on a terrace in the rain, is feeding two deer with a tuft of grass. Above her is a decorative umbrella; in the background are trees, a stormy sky and two pavilions in a walled garden.

Add.Or.2757

Inscribed at top in *nagari*: *gauda*; on mount in English: *Allusive to the long* [song] *Goand*

172 by 102mm; page 195 by 124mm

388 xv Dipaka Raga A prince sits on a throne embracing a lady, and holding a firework from which the golden rain is falling into a pool. A maid with a peacock-feather fan stands behind them and a candle burns in the foreground. Small lamps (*chiraghs*) are alight round the edge of the pool; in the background is a pavilion with a canopy and a night sky.

Add.Or.2758

Inscribed at top in *nagari*: *raga dipak*; on mount in English: *Allusive to the Son Deepuk*

178 by 98mm; page 202 by 122mm

388 xvi Hindola Raga A lover is seated with a lady on a swing decorated with garlands. On the left two girl musicians play cymbals and a drum, on the right two maidservants hold a peacock-feather fan and a dish. A peacock struts in the foreground, two perch on the cross bars of the swing and a third sits on a tree.

Add.Or.2759

Inscribed at top in *nagari*: *hindola*; on mount in English: *The long* [song] *Hindole or The Swing*

176 by 100mm; page 198 by 124mm

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388 xvii **Bangala Ragini** A male ascetic is kneeling outside a hut holding a bell and a light-holder making offierings to a lingam. A tiger lies behind him. Inside the hut is a bed; in the background trees, a night sky and moon, in the foreground rough earth and tufts of plants. (illustrated)

Add.Or.2760

Inscribed at top in *nagari*: *bangala*; on mount in English: *A Gosaing or Hermit sacrificing to Mhadeo allusive to the long* [song] *Bengal*

175 by 100mm; page 198 by 122mm

388 xviii **Khambhavati Ragini** A lady kneeling on a terrace at night is worshipping the four-headed Brahma, who holds a conch, sceptre, mace and bowl in his hands. A fire burns before her and a trident and various vessels lie on the terrace; in the background is a high wall, trees and two small pavilions.

Add.Or.2761

Inscribed at top in *nagari*: *khabhavati*; on mount in English: *A Lady sacrificing to the Idol Brimha*

176 by 100mm; page 198 by 124mm

388 xix **Desakhya Ragini** Three acrobats display their skills; one hangs upside down on a pole, one lifts a weight and a third bends a bow made of iron and chains; in the foreground is an Indian club and their clothes; in the background, a landscape with trees.

Add.Or.2762

Inscribed at top in *nagari*: *devaskha*; on mount in English: *Different exercises of the Indian Tumblers etc*

175 by 100mm; page 195 by 122mm

388 xx **Devgandhar Ragini** A grey-bearded ascetic is seated on a tiger-skin on a terrace outside a small temple, with a dog lying beside him. In the foreground a young *kanpat* ascetic is breaking sticks to feed a blazing fire; in the background, a banyan and pipal tree and a night sky.

Add.Or.2763

Inscribed at top in *nagari*: *devagandhara*; on mount in English: *The idol Mhadeo*

178 by 100mm; page 200 by 122mm

388 xxi **Adana Ragini** The lover is seated on a roof-top holding a garland and a spray of flowers listening to two girl musicians, one playing on a *tambur*, the other clapping her hands. Below, a lady leans on a *chauki* holding a wand of flowers in her hand; in the foreground, the lover paddles a boat with an animal-headed prow.

Add.Or.2764

Inscribed at top in *nagari*: *odana*; on mount in English: *The long* [song] *Adana*

176 by 100mm; page 198 by 120mm

388 xxii **Malkos Raga** A monarch, is seated on a throne holding a sword in one hand and a fly-whisk in the other. Behind him stands an attendant with a peacock-feather fan. In front of him another attendant holds a decapitated head on a salver while a warrior with spear, sword and buckler acclaims the monarch's prowess with raised arm; in the foreground is a pool with fountain and in the background a pavilion, tree and bright sun.

Add.Or.2765

Inscribed at top in *nagari*: *raga malkos*; on mount in English: *The idol Kuneya*

178 by 100mm; 196 by 124mm

388 xxiii **Maru Ragini** A battle scene shows two ranks of mounted horsemen opposing each other and decapitated men and horses lying between them; in the foreground a river with waterbirds; in the background martial music with a trumpeter, a cymbals player and drummers seated on an elephant and a camel.

Add.Or.2766

Inscribed at top in *nagari*: *maru*; on mount in English: *The long* [song] *Maroo*

178 by 102mm; page 196 by 124mm

388 xxiv **Nata Ragini** A warrior on horseback is fighting with a warrior on foot. A beheaded figure lies in the foreground; in the background is a wooded landscape.

Add.Or.2767

Inscribed at top in *nagari*: *nata*; on mount in English: *Allusive to the long* [song] *Nut*

176 by 102mm; page 196 by 122mm

389 i–ii Two portraits of Mughal emperors

Murshidabad, *c*1820

Add.Or.2786–2787 (formerly Album 69, nos 19 and 20); purchased 12 December 1919

Gouache with gold; red borders and uncoloured margin

389 i Akbar

Add.Or.2787

Inscribed at top of mount in Persian: *Akbar badshah* (the emperor Akbar); on reverse in pencil: *Akbar (Delhi)*

178 by 112mm; page 280 by 210mm

DESCRIPTION The emperor Akbar, nimbate, stands facing right holding a white flower in his left hand and a sword in his right. He wears a flowered pink *jama*, gold turban and *patka*, yellow *paijamas* and blue and

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gold slippers; a bare landscape in the background with pale blue sky.

389 ii Shah Jahan

Add.Or.2786

Inscribed at top of mount in Persian: *shah jahan padshan* (the emperor Shah Jahan); on reverse in pencil: *Shah Jehan. No.5*

197 by 122mm; page 284 by 210mm

DESCRIPTION The emperor Shah Jahan, nimbate, stands facing left holding his sword over his right shoulder. He wears a white *jama* with gold spots, a mauve and gold turban, gold scarf and *patka*. He has gold *paijamas* and crimson slippers; in the background is a bare landscape with pale blue sky.

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BENGAL

While a court style was current at Murshidabad, artists working at a humbler level were painting for less affluent patronage. By the later eighteenth century their style was being influenced by that of Murshidabad. Numbers 392–97 are typical products of provincial Bengal, with their emphasis on Hindu subjects, notably the worship of Shiva and the Tantric aspects of the Devi. When such pictures can be placed in the close vicinity of Murshidabad they can be regarded as products of the Murshidabad school (*eg* no.388 where the Murshidabad style has become slightly coarsened), but in other cases they must be assigned to the area of Bengal in general. Evidence that local labour was employed from outside the urban areas is provided by Johnson himself whose copy of a Bengali metrical version of the *Mahabharata* was written for him in Calcutta by Atmaram Das Ghosh of Sutakuti, a village east of Jorabagh (Bengali MS Blumhardt II: 2144).

390 A boy dressed in white

Bengal, *c*1760

Johnson Album 58, no.20

Inscribed on reverse in Persian characters: *yek rupiya* (one rupee)

Gouache; inner red border; outer green paper border with single red rule

87 by 36mm; page 250 by 171mm

DESCRIPTION A boy dressed in white stands facing right with his hands folded; there is a blue sky beyond the white terrace.

391 Dipaka Raga

Bengal, *c*1770

Johnson Album 30, no.5

Inscribed incorrectly on reverse in Persian: *Kedarah ragini*

Gouache with gold; on an album page with fawn and gilt-sprinkled borders

158 by 108mm; page 267 by 206mm

DESCRIPTION A princely lover with a flame burning in his turban, presses his attentions on a lady as they sit on a hexagonal plinth with cushions. Lamps burn around the base of the plinth and behind.

392 The Devi enthroned (illustrated)

Bengal, *c*1770

Johnson Album 51, no.13

Gouache with gold; borders with panels of various decorations in gold and colours

184 by 137mm; page 305 by 207mm

DESCRIPTION The Devi is enthroned and worshipped by a single devotee. She has a gold halo and four arms, in which she holds lotuses and a manuscript.

NOTE The border has been prepared with thirteen different designs. Three are in colours on solid gold backgrounds, one of them in chinoiserie style; four are gold floral patterns on coloured grounds; six are floral patterns in gold on uncoloured grounds. One can only assume that this variety was executed by an artist as a display of his capabilities, later to be used as a sample for patrons ordering mounts for their pictures.

393 i–viii Eight pictures from a series of Tantric illustrations of Hindu goddesses

Bengal, *c*1770

Johnson Album 51, nos 2, 6, 7, 9, 12, 14–16

Subjects identified on the reverse in Persian characters

Gouache with gold; orange borders

210 by 160mm; page 285 by 220mm

393 i The lustration of Lakshmi

Johnson Album 51, no.2

Numbered 8 in Persian inventory note; identified on reverse: *maha lachmi* (Maha Lakshmi)

DESCRIPTION The goddess is enthroned holding lotus flowers in two of her four hands. Four elephants are upturning pots over her.

393 ii The goddess Bhuteshvari

Johnson Album 51, no.6

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Numbered 2 in Persian inventory note; identified on reverse: *Bhuteshvari*

DESCRIPTION The goddess is enthroned and diademed, a goad and noose are in two of her four hands. Her forehead demonstrates the third eye and a crescent moon is in her halo.

393 iii Tara Devi (illustrated)

Johnson Album 51, no.7

Numbered 6 in Persian inventory note; identified on reverse: *taradebi* (Tara Devi)

DESCRIPTION Tara, with green complexion and third eye, stands over a male figure in a white *dhoti*.

393 iv The Devi

Johnson Album 51, no.9

Numbered 5 in Persian inventory note; identified on reverse: *shri mahadava* (Sri Mahadeva)

DESCRIPTION The Devi, enthroned and diademed, holds a bow and arrows and sits upon the figure of *panchamukha* Shiva (with his five faces and ten arms). Female attendants are on either side and four gods are in the foreground.

393 v A manifestation of Durga as Dharmavati

Johnson Album 51, no.12

Numbered 9 in Persian inventory note; identified on reverse: *Dharmvati*

DESCRIPTION Durga, in Dharmavati aspect, holds a pair of scissors and is seated on a crow which confronts a male figure or corpse. The scene is set in a burning ground haunted by crows and jackals.

393 vi The goddess Bhairavi

Johnson Album 51, no.14

Numbered 10 in Persian inventory note; identified on reverse: *Bhairavi*

DESCRIPTION The goddess with reddish complexion, is diademed and enthroned on a lotus seat, a gold crescent moon is in her green halo and she holds in two of her four hands a garland and a scroll. A necklace of small skulls is about her neck.

NOTE Rao ((1914), I, part II, 372), identifies this goddess as Bala, but the contemporary inscription on the reverse indicates that the original intention was to represent Bhairavi.

393 vii The goddess Pitambari

Johnson Album 51, no.15

Numbered 4 in Persian inventory note; identified on reverse: *Pitambari*

DESCRIPTION The goddess is enthroned on a lotus and diademed with a crescent moon in her green halo and a third eye in her forehead. Her four hands hold a noose, club, wand with a six-point star *(sri yantra)*, and a red object.

393 viii The goddess Matangi

Johnson Album 51, no.16

Numbered 7 in Persian inventory note; identified on reverse: *Matangi*

DESCRIPTION The goddess sits on a hexagonal stool playing a gold *vina*. A parrot is on a perch before her and a lotus pool is in the foreground. She is dressed in orange with a crown and gold halo, and demonstrates the third eye.

394 Shiva

Bengal, *c*1770

Johnson Album 51, no.8

Numbered 66 in Persian inventory note (repeated on a slip of paper on reverse)

Gouache with gold; orange border with two dotted green lines

208 by 168mm; page 277 by 225mm

DESCRIPTION Shiva is in his five-headed form with ten arms, seated on Mount Kailasa with the river Ganges flowing from his top-knot. Nandi and Parvati with Ganesha in her lap are in the foreground.

395 Shiva

Bengal, *c*1770

Johnson Album 51, no.11

Numbered 1 in Persian inventory note

Gouache with gold; orange border

176 by 141mm; page 259 by 202mm

DESCRIPTION Shiva sits on a tiger-skin on Mount Kailasa with the river Ganges issuing from his head. Parvati and Nandi sit with him.

396 i–vii Seven illustrations of the *avataras* of Vishnu

Bengal, *c*1775–80

Johnson Album 47, nos 1–7

Inscribed on painted surfaces with identifications in English; numbered on reverse in Persian numerals 1–3 and 6–9, indicating the original positions of the three missing subjects Narasimha, Vamana and Kalki *avataras* as nos 4, 5 and 10

Gouache with gold; on uniform album pages with gilt-sprinkled mauve and plain borders (identical to those of Album 46 (no.397)); previously bound in

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late 18th-century Indian red morocco; a paper label read: *Pigot –L381– R. Johnson. No.16. –100 Pd*
Drawings on paper (*see* History of the collection, p.25)
Page 304 by 211mm

NOTE Two artists are represented, nos 2 and 6 being in a less polished style than the others, and coming originally from a different set.

396 i Matsya avatara (the Fish)

Johnson Album 47, no.1
Inscribed: *Matsy avatara*
183 by 131mm

DESCRIPTION Vishnu emerges from the jaws of a fish to battle with the demon Hayagriva who floats on the water in a conch shell.

396 ii Kurma avatara (the Tortoise) (illustrated)

Johnson Album 47, no.2
Inscribed: *Brahma, Shiva, Vishnu*
211 by 147mm

DESCRIPTION The gods and demons churn the ocean with the serpent Vasuki and Mount Mandara. Vishnu sits aloft. Many of the lost items are shown recovered: the moon, the sun, Indra's elephant, the horse Uchchaih-sravas, the bow and arrow, the cow of plenty, the tree and vessels of nectar and poison.

396 iii Varaha avatara (the Boar) (illustrated)

Johnson Album 47, no.3
Inscribed: *Varaha vatara*
183 by 129mm

DESCRIPTION Vishnu, boar-headed, raises the earth on his tusks and fights with the demon Hiranyaksha.

396 iv Parasurama avatara (Rama with the axe)

Johnson Album 47, no.4
Inscribed: *Parasura Rama*
173 by 122mm

DESCRIPTION Rama is using his axe in combat with the thousand-armed Kartavirya.

396 v Rama avatara (Ramachandra)

Johnson Album 47, no.5
Inscribed: *Hanuman, Lakshman, Rama, Ravana*
183 by 132mm

DESCRIPTION Rama and Lakshmana are in combat with the demon king Ravana and Hanuman flies above with a boulder.

396 vi Krishna avatara

Johnson Album 47, no.6
209 by 143mm

DESCRIPTION Vasudeva bears his infant son Krishna across the Jumna to the foster-mother Yasoda, as a serpent and lion rise in adoration beside him. Devaki waits in a chamber on the left while the guards sleep outside.

396 vii Buddha avatara

Johnson Album 47, no.7
181 by 132mm

DESCRIPTION A four-armed god sits beneath a canopy with two Brahmins kneeling on either side with manuscripts in their hands.

397 i–x Ten illustrations of the *avataras* of Vishnu

Bengal, *c*1775–80
Johnson Album 46, nos 1–10
Each picture numbered 1–10 on reverse in Persian numerals
Gouache with gold; on album pages with gilt-sprinkled mauve and plain borders
Page 303 by 210mm

397 i Matsya avatara (the Fish)

Johnson Album 46, no.1
155 by 97mm

DESCRIPTION Vishnu emerges from the jaws of a fish holding leaves of the Vedas which he has rescued from the sea. The demon culprit Hayagriva lies stricken beneath the fish's tail. Two Brahmins stand in adoration.

397 ii Kurma avatara (the Tortoise)

Johnson Album 46, no.2
149 by 101mm

DESCRIPTION The gods and demons churn the ocean with the serpent Vasuki and Mount Mandara with Vishnu seated aloft. Some of the lost items are shown recovered: Fortune, the cow of plenty, Indra's elephant, the horse Uchchaih-sravas, the tree and the bottles of nectar and poison.

397 iii Varaha avatara (the Boar) (illustrated)

Johnson Album 46, no.3
149 by 96mm

DESCRIPTION Vishnu, boar-headed, raises the earth from the waters upon his tusks, as the demon Hir-

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anyaksha is stricken beneath him. A boar stands in the foreground.

397 iv Narasimha avatara (the Man-lion)

Johnson Album 46, no.4

150 by 97mm

DESCRIPTION Vishnu, lion-headed, emerges from a stone pillar to disembowel the blasphemous Hiranya-kasipu. The devout Prahlada is suspended from the roof by his ankles and wrists. The queen and a Brahmin stand in adoration on the left.

397 v Vamana avatara (the Dwarf)

Johnson Album 46, no.5

149 by 99mm

DESCRIPTION Vishnu in his dwarf form asks Bali for the boon of as much land as he can step over in three strides; Bali pours water over his hands. Sumitra, the officiating priest, stands on the right and Prahlada is on the left.

397 vi Parasurama avatara (Rama with the axe)

Johnson Album 46, no.6

157 by 98mm

DESCRIPTION Rama is in combat with the thousand-armed Kartavirya. Renuka sits above near her wounded husband Jamadagni and Surabhi, the cow of plenty.

397 vii Rama avatara (Ramachandra)

Johnson Album 46, no.7

160 by 103mm

DESCRIPTION Rama and Lakshmana are in combat with Ravana, the demon king of Sri Lanka. Hanuman is about to drop a boulder from above. At the top Sita is visited by Hanuman during her imprisonment.

397 viii Krishna avatara

Johnson Album 46, no.8

153 by 96mm

DESCRIPTION Vasudeva bears his infant son Krishna across the Jumna to the foster-mother Yasoda, as a serpent and lion rise in adoration on either side. Devaki is on the right with the substituted baby; Yasoda waits with a companion on the other side of the river; Brahma presides over the incident.

397 ix Buddha avatara

Johnson Album 46, no.9

154 by 98mm

DESCRIPTION A four-armed goddess sits on a lotus with Brahmins standing in worship on either side.

NOTE Painters at this date had little knowledge of Buddhist iconography. For the Buddha they sometimes used Jain images and sometimes the goddess Chandi Devi, as in this case.

397 x Kalki avatara (the White Horse)

Johnson Album 46, no.10

158 by 103mm

DESCRIPTION This *avatara* is to appear in the future and end the present age of evil. A winged white stallion is led by a figure with a drawn double-pointed sword.

398 Girl with a flower

Bengal, *c*1820

India Office Album 53, no.5050

Inscribed on page beneath: *Hindu Trilby*

Gouache; blue and orange borders

237 by 160mm; page 302 by 225mm

DESCRIPTION The girl stands holding a pink flower, dressed in a gold-spotted costume with veil and jewellery; there is green ground and blue sky with gold clouds.

NOTE 'Trilby' refers to the heroine of the novel of that title by Gerald du Maurier, published in 1893.

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PATNA (AZIMABAD)

When Azim al-Shan was appointed governor of Bengal in 1704 by his grandfather Aurangzeb he made his capital at Patna, naming it Azimabad after himself, by which alternative name the city is still sometimes known. The city occupies an ancient site at the junction of the Gandak and Ganges rivers and during the eighteenth century it held a key position for the Mughal government of Bengal. There can be little doubt that Azim al-Shan and his successors patronised painting at Patna, and the style would have been predominantly Mughal (*see* Binney (1973), no.106; M. Archer (1967), no.2). By the period of the first Patna pictures in the Library's collection the Patna style was dependent on Murshidabad. Patna was visited by the nawab's court, and artists would have been present in his entourage, among them Dip Chand who worked for the Company surgeon William Fullarton. Fullarton had been the sole survivor of the massacre of the English at Patna in 1763, and from then until 1766 was appointed surgeon to the Patna Agency. His four pictures in the Library's collection are inscribed by him with the date 1764, and can be attributed with confidence to Dip Chand, who employs a characteristically clear technique, with fine attention to sparse details. Two of the miniatures are portraits of Ashraf Ali Khan and an Indian lady – perhaps a courtesan. Ashraf Ali Khan's residence was at Patna, and Fullarton could well have been a friend of his.

By the late eighteenth century British influence at Patna had greatly increased and indigenous patronage was on the decline. A number of artists left the city and migrated to Calcutta. Zayn al-Din, Bhawani Das and Ram Das, for example, made natural history drawings for Lady Impey and Manu Lal worked there for Richard Parry (*see* M. Archer (1962), 19, 87). All described themselves as 'of Azimabad'. On the other hand, certain artists in Murshidabad, faced with declining patronage, moved to Patna and worked there for the British in a Company style (*see* M. Archer (1947), and (1972), 97–119). Other Patna painters, preserving a less alien manner, catered for an Indian market. The two pictures by Sona Kumari, daughter-in-law of the Company style painter, Shiva Lal, are instances of pictures in a folk style produced for local use at religious festivals.

399 i–iv Four portraits of Patna nobility and holy men

Attributed to Dip Chand, Patna, *c*1764

Add.Or.735–738; purchased from Miss Enid Hudson, great grand-daughter of Robert Hudson, May 1958

Gouache with gold; blue borders

NOTE Each picture is inscribed on the reverse *W.F.1764* indicating that they were collected by the surgeon William Fullarton (*d* Rosemount, Ayr, 22 October 1805) who served in Bengal and Bihar, 1744–66. He was Mayor of Calcutta in 1757, and returned to Europe from 1761 to 1763. He was appointed surgeon to the Patna Agency in 1763 and resigned in 1766. Fullarton as surgeon experienced military action and was the sole survivor of the massacre of the English at Patna in 1763 during the war with Mir Qasim of Murshidabad (Crawford (1930), 5). He must have acquired a sizeable collection of miniatures, for others with his initials appear from time to time on the market and are now in various collections including the Victoria and Albert Museum. (It is worth recording here that William Fullarton of Rosemount has in the past been confused with William Fullerton of Carstairs, another East India Company servant who died in 1805, also in Scotland.)

The painter Dip Chand evidently came from Murshidabad. Other pictures from William Fullarton's collection in the Victoria and Albert Museum include a portrait of a European, perhaps Fullarton himself, signed by Dip Chand (I.M.33–1912, Skelton (1956), pl.11; Welch (1978A), no.1; Whitechapel (1979), no.86). Another of Dip Chand's signed pictures is the portrait of the Armenian merchant and general Gurghin Khan (Victoria and Albert Museum D.1180–1903; Whitechapel (1979), no.87) which coincides stylistically with the present four pictures. Two other portraits from the same series as the present four are D.1181 and D.1182–1903 (Whitechapel (1979), no.88).

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399 i Ashraf Ali Khan (illustrated)

Add.Or.736

Inscribed on reverse: *Ushrofully Cann. W.F. 1764*

220 by 149mm; page 239 by 169mm

Reproduced: Welch (1963), no.86

DESCRIPTION Ashraf Ali Khan sits cross-legged on a European chair, smoking a hookah which is placed on a European side-table. In the background is the River Ganges with mud-flats and boats, distant trees on the far bank.

NOTE Ashraf Ali Khan was a foster-brother of the Mughal emperor Ahmad Shah. He resided at Patna and died there in 1792.

399 ii An Indian lady (illustrated)

Add.Or.735

Inscribed on reverse: *Muttubby. W.F. 1764*

209 by 131mm; page 239 by 162mm

DESCRIPTION The lady sits on a European chair, smoking a hookah which is placed on a European side-table before her. In the background is the river with two boats on open water and distant trees on the far bank.

NOTE This is probably a courtesan, whose name judging from Fullarton's inscription could have been Mata Bhai.

399 iii Ascetics in a wilderness

Add.Or.737

Inscribed on reverse: *W.F.1764*

218 by 130mm; page 250 by 160mm

DESCRIPTION An ascetic with long hair rests at night on a plinth set outside a rocky cave. A dog, a boy and two companions are with him.

399 iv A saint

Add.Or.738

Inscribed on reverse: *W.F.1764*

223 by 147mm; page 240 by 164mm

DESCRIPTION A saint with a white beard and halo kneels on a mat on a terrace by a house. In the background is the river with lines of boats and distant trees on the far bank.

400 i–ii Two drawings of Krishna and Kaliya

By Sona Kumari, Patna, *c*1860

Add.Or.1858–1859; presented by Mildred and W. G. Archer, 1 May 1961

NOTE These were obtained by W. G. Archer in Patna in 1948 from Ishwari Prasad, grandson of the Patna painter Shiva Lal. They were part of a group of Company drawings, most of which are to be found in the Company drawings catalogue (M. Archer (1972), 101). Ishwari Prasad stated that they were by his mother, Sona Kumari, who had worked as an artist with his father Fakir Chand Lal II (*c*1830–*c*1895). For an account and family tree of this family of Patna painters, *see* M. Archer (1947), 26 and 45.

400 i Krishna and Kaliya (illustrated)

Add.Or.1858

Drawing with gouache; red border

240 by 180mm

DESCRIPTION Krishna is seated on the head of Kaliya playing his flute, with two of the snake wives attending him; aquatic larvae swim in the water and above.

NOTE Women painters of the family of Shiva Lal were mostly employed on devotional subjects for domestic use at festivals. The red border, according to Ishwari Prasad, was used to denote that a picture was the work of a woman.

400 ii Krishna and Kaliya

Add.Or.1859

Drawing

205 by 150mm

DESCRIPTION Krishna triumphs over Kaliya and his wives, whom he drives before him using reins; three aquatic larvae swim above him.

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THE DECCAN

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THE DECCAN

Before the arrival of the Mughals in the sixteenth century there had been numerous Muslim states or Sultanates in India, and while the most powerful of these was the Delhi Sultanate, there were others that were equally autonomous. The area of the Deccan had been under the rule of the Bahmanid Sultans until central power weakened in the early sixteenth century. Five separate Sultanates succeeded at Berar, Bidar, Ahmadnagar, Bijapur and Golconda. Of these Berar and Bidar were the shortest lived, and no painting survives from them, but the other three patronised painters and developed distinctive styles.

Although Ahmadnagar succumbed to the Mughal attacks of around 1610, its Nizam Shah rulers had been enthusiastic patrons. Few pictures survive however, and the Library is fortunate to have one drawing, very representative of the Ahmadnagar style as we know it at the end of the sixteenth century (no.401). One of the princes of the state is holding court in a country setting in a manner reminiscent of Persian pastoral court scenes: musicians are playing and victuals are being prepared. The Deccani courts had direct trade routes with the Middle East and Africa, to whom they looked for cultural example. The population of the court at this period was very mixed, including Turks, Persians and Abyssinians, some of whom were artists and calligraphers; it is sometimes difficult to distinguish between Persian pictures painted in Iran, and pictures by Persian artists who had moved to the Deccan. Johnson Album 28, no.6 (Robinson (1976), no.921) is in the Bukhara style, but is also the type of picture painted by Persian artists who reached India. Similarly Johnson Album 53, no.3 (Robinson (1976), no.142) is a marbled picture mounted on an Indian album leaf with a Deccani flower painting on the reverse. The practice of using marbled decoration for pictures and calligraphy appears to have reached the Deccan from Turkey.

At Bijapur the Adil Shah rulers were well established as patrons of painting by the end of the sixteenth century. Ibrahim Adil Shah II (1579–1627) was an ardent lover of painting, and a number of good documented contemporary portraits of him are known. The Library's earliest Bijapuri portrait dates from his reign and is of an ageing mulla, presumably one of Ibrahim Adil Shah's ministers (no.402). The colours are delicate and refined, and the attention to perfect detail of the flowers and birds, perhaps included for symbolic reasons, betray the work of an artist who has benefited from the background of an exacting atelier. Other portraits by this artist have the same characteristic features, and it may be that he was commissioned to paint a series of likenesses of the members of Ibrahim's court. He reveals himself as a most skilful painter, using daring colours as in the blue leaves of the iris at the courtier's side. Later at Bijapur the art of portraiture achieves a greater measure of assurance. An outstanding example is the portrait of the Abyssinian, Ikhlas Khan, painted by Chand Muhammad *c*1640 (no.404). Ikhlas Khan is depicted with his hand on a massive sword which he carries in addition to two lighter-weight swords and a circular shield. A portrait of Ikhlas Khan by another artist some ten years later (no.409) shows him in the dress of a courtier rather than warrior, but his face has become heavier with a demeanor of proud authority in place of the previous youthful assurance. A high proportion of the portraits of the mid-seventeenth century are naturally of the Sultan himself. Some of these are unambitious head-and-shoulder portraits of the ruler in an oval (nos 406 and 407), but others have greater atmosphere and insight. Number 405, by Muhammad Khan, depicts Sultan Muhammad Adil Shah II in what must be an imaginary situation. He is on the outside of a small arched window, with clouds behind him, holding a large ruby and a hookah mouthpiece, while his courtier Sayyid Nur Allah stands inside, as if consulting him about the contents of a letter he holds. The latest royal Bijapuri portrait is of Ali Adil Shah II (1656–72) seated against a sumptuous cushion. This is far removed from the early seventeenth-century portraits, whose purity has been replaced by a relatively sickly stylisation with a hint of decadence.

The capital of the Qutb Shah rulers had been established at Golconda by the beginning of the sixteenth century. Some of the earliest of all identifiable Deccani pictures are from Golconda, although the Library's first example (no.413) dates from after 1600. It retains some of the flavour of sixteenth-century Golconda pictures, heavily masked by an overlay of the current Mughal style. A grander and more typically Deccani painting of the period is no.414, attributed to Golconda

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*c*1610–20. For some of the landscape details the picture owes a distant debt to Persian works of the Bukhara school, retaining the Persian method of depicting rocks. The simplicity of the snake-like course of the stream and the troubled array of trees on the skyline are distinctly Deccani characteristics, and although the flowing costume of the prince relates to the fashion at Bijapur, the picture is painted in a relatively broad manner characteristic of Golconda. Later Golconda pictures in the collection are all devoted to portraiture (nos 415–20). In the later years of Qutb Shahi rule many sets of portraits of the Shah and his court were produced, mostly intended as articles for trade with Europeans. Some survive with contemporary inscriptions in Dutch, having found their way to Holland with the East India trade.

For most of the middle years of the seventeenth century the Mughal armies had been campaigning in the Deccan with the aim of annexing the area to Mughal territory. As a prince Aurangzeb had been sent by his father on these campaigns, and when he became emperor his obsession with the goal of victory in the Deccan could not be assuaged. Bijapur fell to the Mughals in 1686, and Golconda in 1687. During the preceding decades Mughal-trained artists had been working in the area of Mughal occupation centred at Aurangabad. Many miniatures and drawings survive from the period 1640 to 1680 which are in a fused Mughal and Deccani style. Whether these are the work of Mughal artists influenced by experience of the Deccan, or Deccani artists who took up Mughal example, is a moot point. Of more interest relative to the pictures in this catalogue is the frequent instance of European influence (nos 441–48). The Dutch had established their first factory in 1605 at Masulipatam, the principal sea port of Golconda. From this date their activities extended to other ports of the Coromandel Coast, and inland where relations were maintained with the courts of both Golconda and Bijapur. The English and French also had trading interests there, and for artists not employed at court, these Europeans provided a ready market for pictures. This might explain the high proportion of pictures of European subjects, reminiscent of some of the European subjects painted by Mughal artists at the beginning of the century.

Following the Mughal conquest of 1687, artists from Bijapur and Golconda must have left their places of work to find patronage with the smaller sub-states of the region, or with the Mughals. This would account for the large numbers of pictures which, while having identifiable Deccani characteristics, cannot be attributed to a particular place (no.470 *et seq.*). In the eighteenth century much of this dispersed tradition was to reassemble at Hyderabad.

The Mughal conquest of the Deccan proved of little benefit to the Mughals, whose organisation was so weakened by the struggle that they were unfit to grasp the benefits they had hoped for. The areas conquered were placed under the governorship of Mughal officers, the most notable of whom was Asaf Jah, one of Aurangzeb's generals who in 1713 was appointed viceroy of the Deccan. Mughal control by this date was weak, and Asaf Jah was able to raise his own army by 1724 and establish his independence. He set up his capital at Hyderabad, which by the time of his death in 1748 had become the centre of a large and wealthy state. Early pictures from Hyderabad do not differ widely from Deccani pictures of the latter years of Golconda. In spite of the turmoil of the period, it was possible for the Golconda tradition to be re-centred at Hyderabad, five miles from the fort of Golconda. Number 490 is datable to *c*1710–20, and retains broadly the features of late Golconda painting. But before long Hyderabad painting takes on sweeter, less wooden, and more lyrical tones. Number 422 illustrates the change, and represents the tradition that was to predominate at Hyderabad with only minor changes for the ensuing decades. Many of the finest pictures were painted at this time, and the *ragamala* series of Johnson Album 37 (no.426) is one of the best survivals of eighteenth-century Hyderabad painting. The precise circumstances under which this and comparable sets were made is not certain. They could be the product of a court atelier at Hyderabad, but equally may have been made for other rich patrons in the region of the capital. That they are court works seems preferable on the grounds that they are among the most polished and visually pleasing pictures painted in the Deccan at any time in the eighteenth century. The origins of the Hyderabad style detectable in this series are various. In many cases the basic arrangement of the components of a *raga* or *ragini* subject derive from existing *ragamala* traditions. The figure types can be traced back to the later portraiture of Golconda, and some of the more luxuriant gardens (no.426xxxvi for example) must find their inspiration in Mughal painting of the Muhammad Shah period. A variety of dates has been suggested for no.426, mostly falling within the second two quarters of the eighteenth century, and in the absence of a dated or documented picture in the same style a mid-eighteenth century dating must be adhered to. After its early consolidation, the Hyderabad style tends in succeeding decades towards simplification and even a measure of rigidity, perhaps partly due to the quantities of pictures painted at a commercial level.

Johnson was posted to Hyderabad in 1784, and it was at that date that he would have commissioned no.431. He had brought with him *charbas* for tracing work, and the incompleted efforts of nos 346 and 348. Taking also into account the portrait set of no.423, it is

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clear that artists were working at a sub-court level in the Hyderabad region, making series of pictures which found their way directly or indirectly into European hands. The series of portraits collected by Sir Henry Russell (no.434) further testifies to the continued acquisition of Hyderabad miniatures by Europeans.

AHMADNAGAR

401 A prince enthroned in the countryside (illustrated)

Ahmadnagar, *c*1595–1600

Add.Or.3004 (circumstances of acquisition unrecorded)

Inscribed in Persian: *Muhammad Qutb*(?) *Shah*

Drawing with gold; on an album page with undecorated border

206 by 130mm; page 240 by 162mm

Reverse: a drawing of a simurgh (no.450i)

DESCRIPTION A youthful prince is seated on a hexagonal throne with an architectural superstructure and canopy above. He is handed *pan* by a boy and is attended by a *chauri*-bearer and two armed guards, and three musicians play to him while cooks prepare food in the foreground. On the right are three courtiers seated on a carpet.

NOTE This drawing dates from shortly after the reign of Burhan al-Mulk II of Ahmadnagar (1591–95), who was already an old man when he ascended the throne, and was followed by a succession of short-lived princes of whom this may be one. A well-known picture of Burhan al-Mulk is in the Bibliothèque Nationale, Paris (Supplement persan 1572, f.26, reproduced in Barrett (1958), pl.5). A feature common to both pictures is the boy beside the throne who adopts the same attitude to offer *pan*. A contemporary drawing by the same artist is in an American private collection (Welch (1963A), fig.8; Welch (1976), no.36). These drawings derive for their basic style from the drawings of Qazwin and the Persian artist Muhammadi of the second half of the sixteenth century (Robinson (1976), nos 141–213).

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BIJAPUR

402 A mulla with two partridges (illustrated)

Bijapur, *c*1620

Johnson Album 25, no.14

Numbered 22 in Persian inventory note (repeated on slip of paper on reverse)

Gouache with gold; on an album page with gold-ruled borders and plain margin

150 by 75mm; page 303 by 196mm

Reproduced: Ashton (1950), no.813, pl.145; Pinder-Wilson (1976), no.175

DESCRIPTION The grey-bearded mulla, probably a minister at the Bijapur court, stands facing half right, holding a staff, rosary and book; he is dressed in a pale yellow full-length jama and ochre shawl over a white under-garment and orange shoes; his white turban has a wine-red cap. Two partridges are pecking in the foreground near water, and a blue-leaved iris is on the right. The fawn background has conventional clouds at the top.

NOTE A portrait of another Bijapuri courtier, apparently by the same artist, is in the British Museum, 1937–4–10–1–03 (Barrett and Gray (1963), 126). A portrait of the ruler of Bijapur, Ibrahim Adil Shah II (1579–1627), showing the same features of the thin swirling clouds, the pair of birds, and the plants by water in the foreground, is in the Binney Collection (Binney (1973), no.121).

403 Elephant and mahout (illustrated)

Bijapur, *c*1620

Johnson Album 67, no.16

Inscribed at bottom corner in Persian: *Nadir al-Zaman* (an incorrect attribution); numbered 14 in Persian inventory note

Gouache with uncoloured background; gilt-decorated blue inner border, gilt-sprinkled outer border

163 by 118mm; page 415 by 287mm

DESCRIPTION An elephant, harnessed with gold straps and bells, lifts a boulder and chain above its head for its mahout who reaches forward to grasp the boulder; the other end of the chain is attached to the right foreleg. Two trees are behind, one in blossom.

NOTE The style is close to the contemporary Bijapuri artist Farrukh Husain. A drawing of elephants fighting by him is in the Binney Collection (Binney (1973), no.124; Welch (1976), no.33).

404 Ikhlas Khan (illustrated)

By Chand Muhammad, Bijapur, *c*1640

Johnson Album 23, no.2

Inscribed on painted surface in Persian: *'amal-i chand muhammad musavvir* (the work of the painter Chand Muhammad) – the word *musavvir* has been added in a different hand, the rest of the inscription being a true signature; above: *shabeh-i ikhlas khan habashi bijapuri* (a portrait of the Abyssinian Ikhlas Khan of Bijapur); Persian inventory note (not numbered); on reverse in *nagari*: *Akhlas Khan*

Gouache with gold; on an album page with inner narrow hatched gold border and silver-sprinkled paper margin

183 by 118mm; page 263 by 174mm

DESCRIPTION Ikhlas Khan, an Abyssinian officer in the service of the Adil Shahi dynasty, facing left, stands in a field holding a straight sword in his right hand, and resting his left hand on the black shield at his side. Two *talwars* are half-obscured by the shield and a *katar* is stuck in his *patka*. He wears a striped gold brocade *jama*, a yellow and green turban and orange trousers. There is a background of grey sky with a strip of blue and white clouds.

405 Muhammad Adil Shah II at a window (illustrated)

By Muhammad Khan, Bijapur, *c*1640

Add.Or.2770 (formerly Album 69, no.3); purchased from Mirza Yusuf Khan, 11 March 1914

Inscribed on border and reverse in Persian: *tasvir-i sultan muhammad 'adil shah* (picture of Sultan Muhammad Adil Shah); faint inscription on reverse: *kar-i muhammad khan* (the work of Muhammad Khan)

Gouache with gold; red border

124 by 86mm; page 137 by 96mm

DESCRIPTION Sultan Muhammad Adil Shah II of Bijapur (1627–57) is shown head and shoulders facing left within the arch of a window, holding a ruby in his left hand and the mouthpiece of a hookah in his right. On the left stands a courtier, probably Sayyid Nur

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Allah, who holds a staff and a letter. The window-surround and its shutters are richly ornamented and a carpet hangs over the window sill.

NOTE Two other miniatures of Muhammad Adil Shah II, in durbar and alone, have ascriptions to the artist Muhammad Khan (Jaipur Palace Collection). Muhammad Khan appears to have been the most favoured painter of royal portraits at the Bijapur court at this time. The courtier is probably Sayyid Nur Allah, a man of letters, in whose society Ali Adil Shah II later delighted. Another portrait of him is in a manuscript of the *Divan-i Urfi* in an American private collection (Welch (1959), no.19, where the present picture is referred to). Another miniature of similar spirit, showing Ibrahim Adil Shah II at a window with a courtier, is in the Binney Collection (Binney (1973), no.127).

406 Muhammad Adil Shah II (1627–57) (illustrated)

By Muhammad Khan, Bijapur, *c*1640

Johnson Album 1, no.9

Inscribed above in Persian: *tasvir-i tana shah* (a picture of Tana Shah) – an incorrect identification of the portrait as Abul Hasan Qutb Shah or Tana Shah (1672–87)

Gouache with gold; oval, set within illumination from a 16th-century Bukhara manuscript; outer mauve gilt-sprinkled border

76 by 55mm; page 380 by 254mm

DESCRIPTION Sultan Muhammad Adil Shah II of Bijapur is shown head and shoulders facing right, holding *pan* in his right hand and a leaf in the other, wearing a white and gold turban shot with crimson; blue background.

NOTE The style compares closely with no.405 and justifies a confident attribution to Muhammad Khan. Compare also with the portrait of Muhammad Adil Shah II in the British Museum, 1937–4–10–04 (Barrett (1958), pl.9).

407 Muhammad Adil Shah II (1627–57) (illustrated)

Style of Muhammad Khan, Bijapur, *c*1640

Johnson Album 1, no.10

Inscribed above in Persian: *tasvir-i tana shah* (a picture of Tana Shah) – an incorrect identification based on the same misconception as no.406

Gouache with gold; oval with narrow blue border; on an album page with gilt-sprinkled borders

82 by 65mm; page 493 by 373mm

DESCRIPTION Sultan Muhammad Adil Shah II of Bijapur is shown head and shoulders facing left, holding *pan* in his left hand and a *talwar* under his left arm. His pale yellow *jama* is tied to the left, his gold turban shot with crimson, and his gold halo is set against a green background.

408 A ruler with courtiers (illustrated)

Style of Muhammad Khan, Bijapur, *c*1640

Johnson Album 26, no.20

Gouache with gold; on an album leaf with border of pink paper

215 by 320mm; page 377 by 252mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy on a marbled ground; signed by Lutf Allah; 17th century

DESCRIPTION A ruler is seated on a couch beneath a canopy receiving two ministers; he sits against a gold cushion with his shield under his left arm, holding the stem of a *nargila* which is tended by a boy. Two courtiers are on the right, one with a green fly-cloth; mauve background.

NOTE The picture is of sub-court standard and may be an uninformed rendering of Muhammad Adil Shah II and his court, in which case the first Abyssinian minister at the extreme left would be Ikhlas Khan, *see* nos 404 and 409.

409 Ikhlas Khan (illustrated)

Bijapur, *c*1650

Johnson Album 26, no.19

Numbered 10 in Persian inventory note

Gouache with gold; on an album page with plain borders

132 by 90mm; page 370 by 241mm

DESCRIPTION The Abyssinian officer Ikhlas Khan is shown half-length facing right, wearing a blue *jama* bound with a gold sash and holding a jewelled yellow staff; green background.

NOTE Ikhlas Khan is here rather older than in no.404. A similar likeness of him is to be found in a durbar scene of the period of Muhammad Adil Shah II in the Jaipur Palace Collection.

410 A courtier of Bijapur (illustrated)

Bijapur, *c*1660

Johnson Album 58, no.14

Inscribed above in Persian characters: *shabeh-i antar pandit bijapuri* (a likeness of Pandit Antar of Bijapur); Persian inventory note (not numbered)

Gouache; border with flowers and leaves sketched in red, green and silver on a plain ground

200 by 95mm; page 255 by 154mm

DESCRIPTION The courtier with greying beard, stands facing left, holding a blue paper in his right hand. He wears a white turban and *jama* over striped mauve trousers and black shoes; buff background.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

411 Ali Adil Shah II of Bijapur (1656–72) (illustrated)

Bijapur, *c*1660–70

Johnson Album 18, no.10

Numbered 9 in Persian inventory note

Gouache with gold; on an album page with fawn and plain borders

116 by 98mm; page 372 by 252mm

DESCRIPTION Ali Adil Shah II of Bijapur, facing half left, sits against a floral gold bolster, smoking. He wears a transparent *jama* over orange trousers, and his gold turban is streaked with magenta.

NOTE A portrait of Ali Adil Shah II which can be attributed to the same painter is in the Prince of Wales Museum, Bombay, previously in the possession of Dr Moti Chandra (illustrated in colour in Barrett (1960)).

412 Head-and-shoulders portrait of a nobleman

Bijapur, *c*1660–80

Johnson Album 25, no.1

Gouache with gold; on an album page with inner gold floral border; pink and brick-red borders enclosing two panels of *nasta'liq* calligraphy making up four lines of verse; plain outer margin

53 by 45mm; page 320 by 199mm

DESCRIPTION A nobleman faces right, dressed in a fur-collared red coat and pink turban with a black aigrette. Set in a green alcove with decorated spandrels and sill.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

GOLCONDA

413 A princess playing to a prince (illustrated)

Golconda, *c*1610

Johnson Album 27, no.1

Inscribed on reverse with Persian inventory note (not numbered)

Gouache with gold; an illustration from a manuscript with two couplets of text at the top of the miniature; on an album leaf with plain margins

231 by 156mm; page 360 by 240mm

Reverse: a quatrain written in *nasta'liq* calligraphy on a marbled ground; 17th century

DESCRIPTION A princess seated on a stool, plays a harp to a prince sitting on a chair holding a fruit, a page standing behind him. They are in an arboreal landscape surrounded by pairs of animals who have gathered, charmed by the music.

NOTE This could be from a *Khamsa* of Nizami, or a closely related text. The illustration is in the Golconda style but could be the work of a Golconda artist working at a provincial court in the north of India.

414 A prince hawking
(illustrated; *see also* colour pl.13)

Golconda, *c*1610–20

Johnson Album 67, no.3

Numbered 1 in Persian inventory note

Gouache with gold; on an album page with inner border of gold arabesques and blue margin flecked with gold

296 by 220mm; page 400 by 285mm

Reproduced: W. G. Archer (1960), pl.17; Pinder-Wilson (1976), no.170; I.O.L. postcard: monochrome series no.28; colour series no.9; I.O.L. colour print no.25

DESCRIPTION A prince wearing a full-length green *jama* with a long *patka* and a richly decorated sash rides a chestnut stallion. The prince looks back at a *chenar* tree in which several birds are possible prey for the falcon which flutters on his right hand. He is preceded by a *sais* carrying a straight sword, an axe and a bundle tied on his shoulders; a black and white hound walks alongside. A formalised stream with rocky verges runs from the left side of the picture across the foreground through a flowery meadow banded at the top by a broken ridge of pink rocks. In the background a town and trees are set against a gold sky with Chinese clouds.

NOTE While there are Bijapuri derivatives in this picture, notably the costume of the prince with the elaborate sash ends, the dominant features of the landscape are archaic in a manner that is associated with the Bukhara style as practised at Golconda. A manuscript of Hatifi's *Shirin u Khusrau* dated AH976/AD1568–69, dedicated to Ibrahim Qutb Shah of Golconda (Bankipore Library, Patna, Pers. MS 223, Ross (1908), II, 114–16) has seven illustrations in this Bukhara style where the rocks and other features compare closely. Johnson Album 28, no.6 (Robinson (1976), no.921) also illustrates the Bukhara influence in the landscape details. A smaller picture of a galloping horseman (Metropolitan Museum of Art, New York, no.377142), is probably the work of the same artist.

415 The minister Niknam Khan

Golconda, *c*1680

Johnson Album 64, no.33

Gouache, with much pigment rubbed away to reveal a figure drawn beneath in an upside-down position; three borders of gilt floral decoration

140 by 113mm; page 324 by 230mm

Reverse: four lines of *thulth* calligraphy within three borders of floral decoration in white and colours; 17th century

DESCRIPTION Niknam Khan, three-quarter length, faces right holding a staff in his left hand. He is dressed in white with a pale yellow shoulder-cloak.

416 Dara Shikoh (b1615–d1659)

Golconda, *c*1680

Johnson Album 64, no.27

Inscribed at the side in Persian: *mashq-i yek ruz do pahr* (executed in one day and two nights)

Lightly coloured drawing; oval with white spandrels; two inner borders and a broad outer border of gilt flower-scrolls

96 by 78mm; page 324 by 230mm

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Reverse: *nasta'liq* calligraphy by Mir Muhammad Taqi, within three floral borders in gold and colours; 17th century

DESCRIPTION A head-and-shoulders bearded profile portrait of the Mughal prince Dara Shikoh, with a gold halo and jewellery in his turban and around his neck.

417 Qulich Khan

Golconda, *c*1680

Johnson Album 64, no.14

Inscribed above in Persian: *Qulich Khan*

Gouache; three borders of gilt floral decoration

187 by 126mm; page 324 by 230mm

Reverse: *nasta'liq* calligraphy on a marbled ground within three borders of floral decoration in white and colours; 17th century

DESCRIPTION Qulich Khan with a falcon on his wrist kneels facing left on a dais spread with an illuminated carpet. The shoulders of his *jama* are coloured chocolate and his trousers are pink. The background is lilac with clouds above.

NOTE This is probably the Qulich Khan who was killed at Golconda in 1686 and was the grandfather of Nizam al-Mulk Asaf Jah of Hyderabad (*see* no.147vi).

418 Prince Sulaiman Shikoh

Golconda, *c*1680

Johnson Album 59, no.8

Inscribed above in Persian: *shahzadeh suleiman shikoh baradar-i khord-i dara shikoh* (Prince Sulaiman Shikoh, little brother of Dara Shikoh); on reverse: *yek rupiya u hasht annah* (one rupee and eight annas)

Gouache; oval with black spandrels and red and green inner borders; brown-tinted paper border

47 by 41mm; page 223 by 150mm

DESCRIPTION Head profile portrait of Prince Sulaiman Shikoh with a thin beard and moustache, wearing a gold-banded white turban, and with a fur collar visible at the neck; grey background.

NOTE The inscription is misleading – Sulaiman Shikoh was the son of Dara Shikoh, born in 1635.

419 Portrait of Iraj Khan (illustrated)

By Muhammad Reza, Golconda, *c*1680

Johnson Album 58, no.13

Inscribed above in Persian: *shabeh-i iraj khan, amal-i muhammad reza shakrad(?) nadir zaman* (a likeness of Iraj Khan, the work of Muhammad Reza . . . Nadir Zaman)

Drawing with gouache; uncoloured paper border with extensions at top and bottom

150 by 115mm; page 253 by 168mm

DESCRIPTION Iraj Khan is shown three-quarter length facing right, with his sword and shield at his side, wearing a green and gold turban, and an uncoloured costume; mauve background.

NOTE A full-length portrait of Iraj Khan in the same attitude is in the Binney Collection (Binney (1973), no.139b). Compare also with a portrait of Qulich Khan in the Rijksmuseum (Goetz (1958), pl.14).

420 A Deccani ruler (illustrated)

Golconda, *c*1680

Johnson Album 60, no.4

Inscribed on reverse with Persian inventory note (not numbered)

Drawing with touches of pink on turban; uncoloured paper border

123 by 84mm; page 178 by 120mm

Reverse: a faint drawing of a girl, partly obscured by a fragment of a *charba* with a traced portrait of a Mughal prince

DESCRIPTION Three-quarter length portrait of a ruler, facing left, with his right hand resting on the hilt of his dagger and his left on his sword. His turban is adorned with a feather-aigrette.

421 Muhammad Sadiq Khan (illustrated)

Golconda, *c*1680–90

Johnson Album 64, no.8

Inscribed above in Persian characters: *Muhammad Sadiq Khan . . . ud-Daula*

Gouache; three borders of gilt floral decoration

197 by 112mm; page 324 by 229mm

Reverse: *nasta'liq* calligraphy within three floral borders in white and colours; 17th century

DESCRIPTION Muhammad Sadiq Khan, facing right, dressed in a white *jama* and lilac trousers stands on green turf holding a pink flower-head in his left hand, and a sword in his right; blue background.

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HYDERABAD

422 Two women conversing (illustrated)

Hyderabad, *c*1740–50

Johnson Album 50, no.4

Inscribed on reverse in Persian with a couplet in which a beautiful woman is likened to the moon; priced in *raqam*

Gouache with gold; border of green-stencilled paper

215 by 150mm; page 273 by 195mm

DESCRIPTION A young lady attended by two maids reclines on a bed beneath a canopy in the moonlight, while a duenna in white stoops to talk to her, and two cranes fly overhead.

NOTE The subject could be an unidentified *ragini*. Stylistically the picture contrasts with no.426. Here the faces of the girls are less refined, and the entire approach more bold, demonstrated by the vigour with which the wind flutters the fringe of the canopy.

423 i–iii Three portraits from a set of native characters and rulers

Hyderabad, *c*1745

Add.Or.3848, 4051–4052

NOTE From a series of portraits of native characters and rulers which was sold at Sotheby's in 1951 and was largely divided between the British Museum and the Victoria and Albert Museum (I.S. 111 to 115–1951). A few were in the Archer Collection from which these three were purchased. Most of the pictures have cover-papers of Dutch manufacture, like no.423iii, with the watermark *J Honig & Zoonen* or *JH & Z*, watermarks current between 1737 and 1787. The paper itself however and the style of the handwriting of the identifications indicate a date before about 1750, a dating confirmed by the inclusion of the Nizam of Hyderabad who died in 1748 (no.423i). For further evidence for this dating, *see* M. and W. G. Archer (1955), 75–76.

The style of the portraits derives from late Golconda portraiture, and at this time, about sixty years after the fall of Golconda, must be associated with the continuation of the tradition at Hyderabad. For the European clientèle for whom the series must have been intended, the subject matter was designed to cover a wide area of the sub-continent, including the rulers of Hyderabad and the Mughals further north. A Tanjore connection is found in the inclusion of native characters dressed in the South Indian style current at Tanjore (*eg* nos 423ii and iii), and the presence elsewhere in the series of a picture captioned 'A Tanjore Brahman'. The production at Tanjore of series of portraits of native characters continued into the early nineteenth century, stemming from the style of this series, but later sets did not include Deccani and Mughal rulers.

423 i Mir Qamar ud-Din Nizam al-Mulk Asaf Jah (1st Nizam of Hyderabad 1724–48)

Add.Or.3848; purchased June 1976

Inscribed on cover-paper: *Nizam al muluck – Soubah of the Decan*; numbered in a different hand: *(2)*; in Persian: *Nawab Asaf Jah*; cover-paper watermarked with a crowned armorial device over letters *G R*

Gouache with gold; silver and red-orange borders

254 by 165mm; page 303 by 211mm

Reproduced: M. Archer (1970), pl.6

DESCRIPTION A three-quarter length portrayal of Mir Qamar ud-Din Nizam al-Mulk Asaf Jah dressed predominantly in green standing on a terrace facing left holding a red sword, while two attendants stand with *morchals* on the right.

423 ii A woman holding a flower (illustrated)

Add.Or.4055; purchased September 1979

Gouache with gold; border of pink paper with black ink rules

290 by 166mm; with border 355 by 233mm

DESCRIPTION A lady is standing holding a flower-sprig in her left hand; she wears a yellow *choli* beneath a transparent pink-tinted *sari* with gold edges gathered at the front, and her hair hangs loose; there is a streaked sky and pale green background.

423 ii A Hindu woman

Add.Or.4056; purchased September 1979

Inscribed on cover-paper: *A Gentoo Woman*; numbered in a different hand: *(12)*; cover-paper of Dutch manufacture watermarked *J Honig & Zoonen*

Gouache with gold; cyclamen pink border with black ink rules

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278 by 166mm; with border 345 by 228mm

DESCRIPTION The woman stands holding *pan*, her hair tied in a low bun; she wears a gold *choli* and transparent orange-tinted *sari* with gold ends and edges; there is a streaked sky and green background.

424 Desakhya Ragini (illustrated)

Hyderabad, *c*1750

Bellasis Album: MSS.Eur.G.45/6 (scrapbook, I), f.86; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache; narrow gold border

191 by 144mm

DESCRIPTION Five men wearing shorts perform feats of weight-lifting and acrobatics against a yellow background. Their turbans and clothes are left in heaps.

NOTE Contained in an album assembled by Augustus Fortunatus Bellasis (1822–72) who was Collector and Magistrate, Hyderabad 1852–56 (*see* M. Archer (1969), I, 102).

425 Ganesha with attendants

Hyderabad, *c*1750

Johnson Album 45, no.38

Gouache with gold; green border

78 by 138mm; page 88 by 145mm

DESCRIPTION Ganesha is enthroned with his rat at his feet and two female attendants stand on either side holding lamps; red background.

NOTE Perhaps once the first illustration from a manuscript, invoking the blessing of Ganesha on the work.

426 i–xxxvi Thirty-six paintings comprising a *ragamala* series

Hyderabad, *c*1760

Johnson Album 37, nos 1–36

Arranged according to a Special system (*see* Appendix, p.321)

Gouache with gold; set within borders of pink paper with the edges ruled in gold (now enclosed within modern card guards)

240 by 150mm; page 315 by 208mm

Published: Randle (1946), 169–70; Ebeling (1975), 195, no.72; Waldschmidt (1975), 538, no.14

Exhibited: British Empire Exhibition, 1924; Heath (1924), no.69

NOTE This is perhaps the most sophisticated of a group of Hyderabad-style *ragamala* series. Closely related are those in the Prince of Wales Museum, Bombay (22.287–322 and 22.323–358) and the Indian Museum, Calcutta. Many other such series exist, the most significant of which are treated in tabular form in Ebeling ((1973), 102), where the conformities of iconography are shown. There was apparently no rigid tradition of *ragamala* classification in eighteenth-century Hyderabad, and the artists seem to have supplemented their series with subjects of uncertain iconography (*eg* nos 426vii and ix). As the present set has no inscriptions of identification, apart from two cases where labels have been attached to the wrong pictures, the titles of subjects which do not approximate to the normal tradition have been taken from those titles given to the equivalent pictures in the Bombay series.

426 i Ramakali Ragini A princely lover kneels at the feet of his lady who turns her face away from him while a maid and the duenna gesture in dismay. The garden door by which the lover has entered stands open on the left. (illustrated)

Johnson Album 37, no.1

426 ii Patamanjari Ragini A girl sitting in a garden pavilion receives advice from an older confidante who gestures with her hands. There are ducks and fish in the fountain pools of the garden. (illustrated)

Johnson Album 37, no.2

Reproduced: Gangoly (1955), II, pl.CIX, fig.B

NOTE This subject in related Deccani series is often identified as *'Purabi' Ragini*.

426 iii Vibhasa Ragini A couple sit on a bed at dawn with the *nayaka* aiming a bow and arrow at a cockerel which has awakened them. (illustrated)

Johnson Album 37, no.3

Reproduced: Gangoly (1935), II, pl.LXXXVII, fig.C

426 iv Gujari Ragini Krishna intercepts a girl carrying a pot upon her head as she is about to leave the courtyard through an open door. The window alcove has cushions laid out and there are goldfish in a fountain pool. (illustrated)

Johnson Album 37, no.4

Reproduced: Gangoly (1935), II, pl.CVIII, fig.E; I.O.L. postcard: monochrome series no.36

426 v Bhairava Raga Bhairava dressed in a yellow *dhoti* and green mantle is rubbed with sandal paste by his consort. Two girl musicians play a *tambur* and drum and one of two attendant maids prepares sandal paste in the foreground under a full moon in a cloudy sky. (illustrated)

Johnson Album 37, no.5

Reproduced: Stchoukine (1929), pl.LXXXIII; Gangoly

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(1935), II, pl.III, fig.A; Bussagli (1968), pl.70; I.O.L. large monochrome print no.1

426 vi **Vasanta Ragini** Radha and Krishna dance on a terrace in the Spring season surrounded by girls playing music and spraying red dye through syringes to celebrate the Holi festival. (illustrated)

Johnson Album 37, no.6

Reproduced: Stchoukine (1929), pl.LXXXIV; Gangoly (1935), II, pl.LX, fig.C; I.O.L. postcard: monochrome series no.1

426 vii **Ragini** (unidentified) A lady sits under a full moon and starry sky with a pet parrot perched on her hand. Her companion playing on a *tambur* kneels on a terrace with candles. (illustrated)

Johnson Album 37, no.7

Reproduced: Gangoly (1935), II, pl.XL, fig.C

NOTE This subject, as with 426ix, is entitled *'Puraj' Ragini* in related Deccani series

426 viii **Lalita Ragini** A prince holding two garlands walks down steps into a garden, leaving his lady sleeping on a bed under a crescent moon. (illustrated; *see also* colour pl.15)

Johnson Album 37, no.8

Reproduced: Gangoly (1935), II, pl.XXXVI, fig.A; I.O.L. postcard: monochrome series no.23

426 ix **Ragini** (unidentified) A lady seated in a garden pavilion holds a garland while a girl kneels before her tuning a *tambur*. Two maids attend with a *chauri* and a tray of bottles; *champaka* trees are on either side against a blue sky. (illustrated)

Johnson Album 37, no.9

Reproduced: Gangoly (1935), II, pl.CVII, fig.B; I.O.L. large monochrome print no.2; colour print no.23

NOTE This subject, as with 426vii is entitled *'Puraj' Ragini* in related Deccani series.

426 x **Kedara Ragini** An ascetic sits on a tiger-skin outside his dwelling by moonlight while a female disciple plays the *vina* and his dog and a visiting female ascetic sleep. A jackfruit tree is on the left and a town is in the distance on the right. (illustrated)

Johnson Album 37, no.10

Reproduced: Gangoly (1935), II, pl.XLVI, fig.C

426 xi **Hindola Raga** A prince and his lady sit on a swing – he has a *vina* over his shoulder. Girls on either side propel the swing and play cymbals and a drum. (illustrated)

Johnson Album 37, no.11

Reproduced: Gangoly (1935), II, pl.XXX, fig.B; I.O.L. postcard: monochrome series no.6; I.O.L. colour print no.3

426 xii **Gunakali Ragini** The *nayika* sits outside a building holding a lotus flower waiting while her attendant approaches with two other lotus blooms. (illustrated)

Johnson Album 37, no.12

Reproduced: Gangoly (1935), II, pl.LVI, fig.B

426 xiii **Vilavali Ragini** The *nayika* sits on a bed on a verandah with her hands clasped behind her head looking at her reflection in a mirror held for her by an attendant. Another girl holds a ewer and a napkin. (illustrated)

Johnson Album 37, no.13

Reproduced: Gangoly (1935), II, pl.XXXVIII, fig.B, and pl.LXXV, fig.A; I.O.L. postcard: monochrome series no.5

426 xiv **Sankara Baran Ragini** A shy young lady is being escorted by a duenna to a prince's bed on a terrace. The prince is reclining with a garland in one hand watching the approach of the two women. Candles are burning, and a full moon shines over the canopy of the bed. (illustrated)

Johnson Album 37, no.14

Reproduced: Gangoly (1935), II, pl.CX, fig.D

NOTE The title *Sankara Baran* is that given to this subject in the related Deccani series in the Prince of Wales Museum, Bombay.

426 xv **Sarang Ragini** A girl stands beneath a tree bearing green mangoes listening to her companion playing on a *sarangi* as she sits beneath a tree laden with ripe fruit. The companion is dressed in male costume. (illustrated)

Johnson Album 37, no.15

426 xvi **Nata Ragini** A warrior, dressed in green and mounted on a white horse, fights with a foot-soldier, having slain another soldier who lies in the foreground. (illustrated)

Johnson Album 37, no.16

Reproduced: Gangoly (1935), II, pl.XLIV, fig.2

426 xvii **Megha Raga** Krishna holding a lotus flower, dances on a terrace in the rain accompanied by five girl musicians. (illustrated)

Johnson Album 37, no.17

Reproduced: Gangoly (1935), II, pl.LXXIX, fig.A; I.O.L. colour print no.4

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

426 xviii **Kanada Ragini** A prince acclaimed by two armed attendants, stands atop a rocky hillock having slain a massive white elephant, lying in the foreground with its trunk and tusks severed. There is a crescent moon in the cloudy sky. (illustrated)

Johnson Album 37, no.18

Reproduced: Gangoly (1935), II, pl.L, fig.B

426 xix **Desakhya Ragini** Six athletes wrestle and perform with clubs, a pole and a bow, on a terrace by a white building. (illustrated)

Johnson Album 37, no.19

Reproduced: I.O.L. postcard: monochrome series no.4

426 xx **Dhanasri Ragini** A lady writing a letter to her absent lover, sits on a canopied verandah before a fountain pool with fish. Her confidante approaches up steps in the foreground. (illustrated)

Johnson Album 37, no.20

Reproduced: Gangoly (1935), II, pl.LVIII, fig.B

426 xxi **Kakubha Ragini** A lady sits on a rocky hillock playing the *vina* to the birds gathered round her. Four peacocks perch in a tree nearby and three cranes strut at her feet. (illustrated)

Johnson Album 37, no.21

Reproduced: Gangoly (1935), II, pl.LXVII, fig.A; Goetz (1949), fig.2

426 xxii **Todi Ragini** A lady standing in a field with four deer gathered round her, holds a *vina* and a garland, while a pair of white cranes fly across the gold and blue sky. (illustrated)

Johnson Album 37, no.22

426 xxiii **Sri Raga** A prince with four girls in attendance, sits beneath a canopy on a garden terrace listening to a yogini with a *vina* and a horse-headed *kinnara* who is playing cymbals. (illustrated)

Johnson Album 37, no.23

Reproduced: Gangoly (1935), II, pl.LIII, fig.A

426 xxiv **Sorath Ragini** A girl holding a *tambur* stands in a moonlit landscape surrounded by peacocks; in the distance on the right is a town. (illustrated; *see also* colour pl.14)

Johnson Album 37, no.24

Reproduced: Gangoly (1935), II, pl.LXVII, fig.B; I.O.L. postcard: monochrome series no.22; I.O.L. colour print no.5

NOTE The equivalent subject in related Deccani series is often identified as *'Sohni' Ragini*.

426 xxv **Gauri Ragini** A lady, looking out of the picture to the left, stands on a garden terrace holding two sprays of flowers. (illustrated)

Johnson Album 37, no.25

Identified in Persian as *Bhairava Raga* on a label which has been attached, apparently in error, to the reverse of the border: *rag-i avval bhairon vaqt-i sih 3 kahari*(?)

426 xxvi **Syam Kalyan Ragini** An attendant brings a lamp to her lady, shading the flame with one hand. The lady is sitting with a garland around her neck. There are buildings on either side in mirror image of one another. (illustrated)

Johnson Album 37, no.26

Reproduced: Gangoly (1935), II, pl.CIX, fig.D

426 xxvii **Sugrai Ragini** Two lovers walk arm in arm through a garden, towards a bed which is being prepared in a pavilion by a maid. The man holds a garland and the lady indicates the bed with her hand. (illustrated)

Johnson Album 37, no.27

Reproduced: Gangoly (1935), II, pl.LXXX, fig.B; I.O.L. colour print no.2

NOTE This subject in Rajasthani sets would be identified as *Malavi Ragini*. The title *Sugrai*, with minor variations of spelling, is found in other Hyderabad sets and may derive from a Sanskrit precursor.

426 xxviii **Bangali Ragini** The *ragini* figure crouches in worship before a shrine to Shiva with a lioness lying behind her beside a burning candle. She is in a courtyard overlooked by a balcony. (illustrated)

Johnson Album 37, no.28

Reproduced: Gangoly (1935), II, pl.CVI, fig.D

NOTE Other Hyderabad sets supply this subject with the title *'Behag'*.

426 xxix **Dipaka Raga** A prince, with flames burning from his forehead and turban, sits by candlelight with his lady on a *chauki*. They are listening to two girls playing a *mridanga* and cymbals. (illustrated)

Johnson Album 37, no.29

Reproduced: Coomaraswamy (1916), pl.XIII; Gangoly (1935), II, pl.XLI, fig.C; I.O.L. postcard: monochrome series no.21

426 xxx **Asavari Ragini** Two female ascetics in a landscape. One is playing a snake-charmer's pipe which is attracting snakes around her, and

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the other, with a dog at her feet, embraces a tree while holding a fan and a crutch. (illustrated)

Johnson Album 37, no.30

Reproduced: Gangoly (1935), II, pl.LXII, fig.D

426 xxxi **Devgandhar Ragini** An aged male ascetic sits on a tiger-skin under a banyan tree outside a cave, fanned by a disciple with a *morchal*. A second disciple reads in the foregound and three women with a child stand in veneration on the right. In the distance is a town with a church. (illustrated)

Johnson Album 37, no.31

426 xxxii **Madhumadhavi Ragini** A girl runs indoors into the arms of a duenna leaving her slippers on the terrace in her haste. The storm breaks as lightning strikes and rain begins to fall. (illustrated)

Johnson Album 37, no.32

Reproduced: Gangoly (1935), II, pl.LXXXIII, fig.B

NOTE This subject in related Deccani series is often identified as *'Patamanjari' Ragini*.

426 xxxiii **Gormalar Ragini** A girl dressed in a leaf skirt is sitting on a lotus pad on an island in a lotus pond, holding a bow and arrow. There is a town in the distance and rain is falling from the clouds above. (illustrated)

Johnson Album 37, no.33

Identified in Persian as *Bhairavi Ragini* on a label which has been attached, apparently in error, to the reverse of the border: *vaqt-i 5 kahari* (?) *bhairavi ragini bhairon 2*

NOTE This subject is only found in Deccani *ragamalas*. The equivalent pictures in the Prince of Wales Museum series are identified as *Gond Ragini* in their inscriptions.

426 xxxiv **Khambhavati Ragini** A lady kneels in worship before Brahma who is seated on a throne holding a book and an arrow. An attendant girl stands holding a dish. (illustrated)

Johnson Album 37, no.34

NOTE This subject in related Deccani series is often identified as *'Khambaj' Ragini*.

426 xxxv **Bhairavi Ragini** A lady kneels and plays cymbals before a shrine to Shiva. An attendant stands behind her holding a garland and a ewer. On the left is a pillar with a flame burning from the top. The bull, Nandi, leans against the base with the Ganges gushing from its mouth. (illustrated)

Johnson Album 37, no.35

Reproduced: Heath (1924), pl.XIV; Gangoly (1935), II, pl.IV, fig.C

426 xxxvi **Malkos Raga** A prince and his lady sit embracing on a verandah. Two girls are in attendance and two female musicians play by candlelight on the terrace before them. A crescent moon is shining between the clouds. (illustrated)

Johnson Album 37, no.36

Reproduced: Gangoly (1935), II, pl.XIV, fig.D

427 i–vi Four illustrations of deities

Hyderabad, *c*1770

Johnson Album 45, nos 34, 35, 39 and 40

Gouache with gold; gold and pink paper borders

427 i **Saraswati(?)**

Johnson Album 45, no.34

164 by 105mm; page 265 by 175mm

DESCRIPTION Saraswati, enthroned and diademed, holds in her four hands an axe, *tambur*, book and a rosary of temple eyes. There is a flower-bed across the foreground.

427 ii **Shiva and Parvati**

Johnson Album 45, no.35

177 by 135mm; page 285 by 214mm

DESCRIPTION Shiva and Parvati sit on a gold *chauki* beneath a tree. Shiva holds a gold vessel and the Ganges flows from a small human head which surmounts the coils of his hair. Parvati is holding a dish of pomegranates.

427 iii **Krishna playing the flute**

Johnson Album 45, no.39

184 by 135mm; page 282 by 203mm

DESCRIPTION Krishna stands on a rock under a tree playing his flute to a peacock and cattle. A gopi kneels in worship on the right.

427 iv **Krishna playing the flute** (illustrated)

Johnson Album 45, no.40

Oval

140 by 103mm; page 281 by 190mm

DESCRIPTION Krishna stands beneath a tree playing his flute to caparisoned oxen and a gopi, who waves a *chauri*. He has four arms of which three hold attributes of Vishnu, the conch, the disc and a lotus.

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428 Krishna playing to two gopis

Hyderabad, *c*1770

Johnson Album 20, no.3

Gouache with gold; mounted with pink-tinted border

210 by 152mm; page 294 by 205mm

DESCRIPTION Krishna sits on a mound of mauve rock beneath a tree, playing his flute to two gopis and three cows. One of the girls holds a gold lamp, the other a gold devotional vessel. The waters of the Jumna almost encircle them.

NOTE Perhaps based on a *ragamala* subject.

429 A prince at a well (illustrated)

Hyderabad, *c*1780

Add.Or.3846; presented by Michael Archer, December 1975

Inscribed on the reverse by Col. Gayer-Anderson: *to my valued Friend 'W.G.' in recognition of his many kindnesses and of his acumen in the 'Bargain Basement' from T.G.G.-A. 7.12.53*; collection number *GA P.261* cancelled by Gayer-Anderson with his initials and the word *withdrawn*; old number *No.23*, and the Archer Collection number *A-49*

Gouache with gold; on an album page with red border ruled in gold and yellow

203 by 158mm; page 265 by 199mm

DESCRIPTION A prince on horseback receives water from one of five girls who draw water at a well beneath a tree. There is an extensive green field behind, with deer resting by a pool in the distance. Perhaps an illustration to the story of Shahid and Wafa, *cf* no.195.

NOTE Between 1952 and his death in June 1960, Col. T. G. Gayer-Anderson, C.M.G., D.S.O., twin brother of Maj. R. G. Gayer-Anderson Pasha, was a devoted supporter of the Indian Section, Victoria and Albert Museum, to which he gave his collection of over 300 Indian drawings, mostly Rajasthani. His close friendship with W. G. Archer, implied by his abbreviations 'W.G.' and 'T.G.' in the above inscription, encouraged him to collect the most significant holding of Kotah paintings outside India. Gayer-Anderson had been especially attracted to Kotah drawings during his service in India between 1926 and 1930, and following the first identification of the Kotah school by Archer in 1952, he subsequently acquired additional examples on the London market. His mention above of the 'bargain basement' is in reference to a parcel of Hyderabad pictures at Walker's Galleries, New Bond Street, to which Archer had drawn his attention in December 1953. The group had been acquired by Sir Henry Russell while stationed at Hyderabad (1798–1820), *see also* nos 433 and 434.

430 Aziz Khan Chaghata (illustrated)

By Gobind Rai, Deccan (perhaps Hyderabad), dated 1784

Johnson Album 25, no.12

Numbered 31 in Persian inventory note; inscribed on reverse: *'amal-i gobind rai, shavval sunnah 198* (the work of Gobind Rai, Shawwal 198– *ie* month of Shawwal, in the year AH1198/August–September AD 1784)

Gouache with gold; on an album page with narrow gold border and a margin of yellow paper

225 by 140mm; page 293 by 192mm

DESCRIPTION Aziz Khan Chaghata sits on a white terrace holding a bow and an arrow dressed totally in white. His sword, spittoon, *pan* box and *katar* lie on the terrace beside him; there is a grey sky with clouds at the top.

NOTE In 1784 Johnson was resident at Hyderabad. Although this picture has a Deccani flavour, it is not in the typical Hyderabad style. It is possible that Gobind Rai adapted the portrait from one of Johnson's pictures of Aziz Khan brought from Lucknow.

431 i–xxxvi Thirty-six paintings comprising a *ragamala* series

Hyderabad, *c*1784–85

Johnson Album 66, nos 4*v*–9*v*

Arranged according to the Ordinary system (*see* Appendix, p.320)

Gouache with gold; green and gold borders; mounted in groups of six on six sheets of paper with floral decoration in colours and gold in the form of garlands, each sheet mounted on the reverse of an album leaf with a miniature painting of the Farrukhabad school on the *recto* (no.362)

Page 500 by 330mm

NOTE These thirty-six *ragamala* illustrations are closely linked with those of Johnson Albums 31 and 32 (nos 346 and 348). They are mounted in groups of six under each *raga* in the same manner as Album 32 with floral garlands decorating the page and running between the pictures suggesting their musical relationship with one another. Whereas Album 32 and the related *charbas* of Album 31 have been attributed to the period when Johnson was at Lucknow until 1782, these illustrations are attributed to the period of his subsequent posting at Hyderabad. The foundation of this attribution is the totally different range of pigments used with the characteristic mauves and pinks associated with Hyderabad painting. The assumption is that when Johnson was recalled from Lucknow in September 1782 the work of producing the *ragamala* series from the *charbas* of Album 31 was interrupted, so he would have taken the material with him to Calcutta and

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thence to Hyderabad where there were again competent artists who could be employed to finish the work. Perhaps the original intention was for the finished set to be Album 32 which was superseded at Hyderabad by the new larger scale project of Album 66.

The iconography of the series follows the Ordinary system save for the variations of placing or iconography found in the cases of *Vasanta Ragini*, *Devgandhar Ragini* and *Gujari Ragini*.

431 i–vi **Dipaka Raga and related raginis** (illustrated)

Johnson Album 66, no.4*v*

i **Dipaka Raga** A lord and consort embrace on a bed; a lamp is burning in the lord's turban.
115 by 68mm

ii **Kanada Ragini** Two men salute a warrior near a slain elephant.
114 by 70mm

iii **Dhanasri Ragini** A lady draws on a tablet, with two girls present.
107 by 72mm

iv **Varari Ragini** A lady is seated on a bed arranging flower-heads.
114 by 70mm

v **Vasanta Ragini** A lord sits listening to six musicians (variant iconography).
111 by 69mm

vi **Desvarati Ragini** A lady holds her arms above her head and looks into a mirror.
115 by 70mm

431 vii–xii **Sri Raga and related raginis** (illustrated)

Johnson Album 66, no.5*v*

vii **Sri Raga** A lord sits listening to two musicians.
111 by 66mm

viii **Pancham Ragini** A lord and consort are seated with a female musician standing before them.
103 by 71mm

ix **Kamoda Ragini** A girl stands in a meadow holding a dish of flower-heads, pointing towards the moon.
104 by 68mm

x **Devgandhar Ragini** (misplaced) A long-haired ascetic is seated on a tiger-skin.
109 by 69mm

xi **Asavari Ragini** A lady sits in a landscape with a snake.
111 by 69mm

xii **Kedara Ragini** An ascetic and his *vina*-player are visited on a roof by a prince.
107 by 67mm

431 xiii–xviii **Hindola Raga and related raginis** (illustrated)

Johnson Album 66, no.6*v*

xiii **Hindola Raga** A lord sits on a swing attended by girl musicians.
108 by 71mm

xiv **Madhumadhavi Ragini** A lady is running indoors from the rain.
112 by 67mm

xv **Devgandhar Ragini** An ascetic sits in a landscape with two disciples.
116 by 71mm

xvi **Todi Ragini** A lady with a *vina* and deer.
108 by 70mm

xvii **Desakhya Ragini** Five acrobats performing.
108 by 69mm

xviii **Vilavali Ragini** A lady looking into a mirror.
108 by 71mm

431 xix–xxiv **Megha Raga and related raginis** (illustrated)

Johnson Album 66, no.7*v*

xix **Megha Raga** Krishna dancing in the rain with four girls.
114 by 74mm

xx **Gormalar Ragini** A lady picks flowers in a landscape.
114 by 65mm

xxi **Kakubha Ragini** A lady stands in a landscape with peacocks.
113 by 72mm

xxii **Gujari Ragini** A girl stands in a landscape holding garlands (variant iconography).
114 by 69mm

xxiii **Bangali Ragini** An ascetic is seated with a tiger near him.
111 by 67mm

xxiv **Vibhasa Ragini** A couple sit embracing; the man holding a flowery bow and arrow.
115 by 70mm

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431 xxv–xxx Malkos Raga and related raginis (illustrated)

Johnson Album 66, no.8*v*

xxv **Malkos Raga** A lord is seated with a consort standing before him and two girls in attendance.
108 by 67mm

xxvi **Gauri Ragini** A girl holds sprays of flowers.
107 by 67mm

xxvii **Malavi Ragini** Lovers stand embracing outside a bed-chamber.
112 by 68mm

xxviii **Ramakali Ragini** A lover prostrates himself before his mistress.
111 by 67mm

xxix **Khambhavati Ragini** A lady worships Brahma.
111 by 68mm

xxx **Gunakali Ragini** A lady arranges flowers in a vase.
112 by 71mm

431 xxxi–xxxvi Bhairava Raga and related raginis (illustrated)

Johnson Album 66, no.9*v*

xxxi **Bhairava Raga** A lord is seated with a consort who rubs him with sandal paste.
111 by 66mm

xxxii **Bhairavi Ragini** A lady worships at a shrine, with a bull in the foreground.
109 by 66mm

xxxiii **Malasri Ragini** A lady and companion hold lotus flowers.
108 by 66mm

xxxiv **Patamanjari Ragini** A lady is being consoled by two companions.
115 by 69mm

xxxv **Lalita Ragini** A lover leaves his lady sleeping.
107 by 67mm

xxxvi **Nata Ragini** A warrior fights on horseback.
107 by 70mm

432 i–ii Two portraits of Nizams of Hyderabad

Hyderabad, *c*1800

Bowring Album: MSS.Eur.G.38, I, 3h and i; purchased July 1959

Gouache; yellow and red borders

432 i Asaf Jah (1st Nizam of Hyderabad 1724–48)

MSS.Eur.G.38, I, 3h

Inscribed on label: *Mir Kamar-ud-din, Chain Kalij Khan, Fatah Jang Nizam-ud-daulah, Nizam-ul-mulk, Asaf Jah. Amir ul-umra 1st Nizam 1713–48*; above: *1st Nizam*; above in Persian: *tasvir-i huzur pur-i nur asaf jah bahadur* (a likeness of the illuminated presence Asaf Jah Bahadur)

191 by 112mm; page 224 by 145mm

DESCRIPTION Asaf Jah, stands on a garden terrace holding a sword and an open book.

432 ii Nizam Ali Khan (5th Nizam of Hyderabad 1762–1802)

MSS.Eur.G.38. I, 3i

Inscribed on label: *Nawab Mir Nizam Ali Khan. 1763–1803 5th Nizam*; above in Persian: *tasvir-i huzur Mir Nizam 'Ali Khan bahadur* (a likeness of Mir Nizam Ali Khan Bahadur)

264 by 155mm; page 285 by 175mm

DESCRIPTION Nizam Ali Khan is seated on a terrace receiving a minister. A servant with a *morchal* stands behind him and a pavilion and garden are beyond.

433 Chand Bibi hawking (illustrated)

Hyderabad, *c*1800

Add.Or.3849; purchased June 1976

Inscribed on reverse in Persian: *tasvir-i chand bibi* (portrait of Chand Bibi)

Gouache with gold

156 by 201mm

Reproduced: M. Archer (1970), pl.7

DESCRIPTION Chand Bibi (*d*1599, wife of Ali Adil Shah I of Bijapur) is out hawking on a white horse, moving across a field in the direction of four flying cranes. A hawk is about to be released from her right hand. A girl attendant stands on the left with a second bird.

NOTE From the collection of Sir Henry Russell (*see* nos 429 and 434).

434 i–xxxvi Thirty-six portraits of Sikandar Jah (1802–29) and his courtiers

Hyderabad, *c*1808–16

Add.Or.1912–1947; purchased 15 December 1961

Inscribed in ink on reverse with identifications in English

Gouache with gold

205 by 140mm

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NOTE Collected in Hyderabad by Sir Henry Russell, 2nd Baronet (1783–1852), who entered the East India Company's civil service in 1798, becoming Assistant Secretary to the Resident of Hyderabad in 1800, and Secretary in 1802. In 1807 he was the third member of a commission to investigate the claims of the Nawab of the Carnatic. Having officiated as Resident of Poona from 1809, he became Resident of Hyderabad in 1811 until his retirement in 1820. It is not known when Russell acquired the paintings, but inscriptions added on labels on the reverse give dates ranging from 1808 to 1816, commenting that the paintings were done from ten to eighteen years before. Probably these labels were added by Russell *c*1826 during his retirement. *See also* nos 429 and 433.

434 i **Mir Akbar Ali Khan Sikandar Jah (6th Nizam of Hyderabad, 1802–29)** (illustrated)
Add.Or.1912
Inscribed: *The Nizam*

434 ii **Nur al-Umara**
Add.Or.1913
Inscribed: *Noorool Omra*

434 iii **Sharaf al-Umara**
Add.Or.1914
Inscribed: *Shurfool Omrah*; repeated in Persian

434 iv **Sayyid Umar Khan** (illustrated)
Add.Or.1915
Inscribed: *Syed Oomar Khan*

434 v **Sulaiman Jah**
Add.Or.1916
Inscribed: *Soleymaun Jah*

434 vi **Izzat Yar Khan**
Add.Or.1917
Inscribed: *Izzut Yar Khan*; repeated in Persian

434 vii **Isma'il Khan**
Add.Or.1918
Inscribed: *Ismael Khan*; repeated in Persian

434 viii **Nadi Ali Beg Khan** (illustrated)
Add.Or.1919
Inscribed: *Nadey Ally Beg Khan*; repeated in Persian

434 ix **Asad Ali Khan**
Add.Or.1920
Inscribed: *Assud Ally Khan*; repeated in Persian

434 x **Amjad Ali Khan**
Add.Or.1921
Inscribed: *Umjud Ally Khan*

434 xi **Husain Yawar Jang**
Add.Or.1922
Inscribed: *Hoossaine Yawur Jung*; on label: *Hoossaine Yavur Jung 1809*

434 xii **Benazir Jang**
Add.Or.1923
Inscribed: *Benuzeer Jung*; on label: *Benuzeer Jung 1815*

434 xiii **Tegh Jang**
Add.Or.1924
Inscribed: *Taigh Jung*; repeated in Persian

434 xiv **Akbar Yar Jang**
Add.Or.1925
Inscribed: *Akber Yar Jung*; repeated in Persian

434 xv **Lashkar Jang**
Add.Or.1926
Inscribed: *Lashkur Jung*; repeated in Persian

434 xvi **Muhammad Yar Jang**
Add.Or.1927
Inscribed: *Mohd. Yar Jung*; repeated in Persian

434 xvii **Qaisar Jang**
Add.Or.1928
Inscribed: *Kysur Jung*

434 xviii **Muntazam al-Daula Bahadur**
Add.Or.1929
Inscribed: *Moontuzzim ood Dowlah*; in Persian: *Muntazam al-Daulah Bahadur*

434 xix **Babur al-Daula**
Add.Or.1930
Inscribed: *Bubber ood Dowlah*; repeated in Persian

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

434 xx Hyat al-Daula (illustrated)

Add.Or.1931

Inscribed: *Hyat ood Doolah*

434 xxi Sikandar Quli Khan

Add.Or.1932

Inscribed: *Secunder Koolly Khan*; on label: *Secunder Koolly Kn 1816*

434 xxii Muhammad Yadrus Khan

Add.Or.1933

Inscribed: *Mohd. Idroos Khan*; repeated in Persian

434 xxiii Daud Khan, Nawab of Kurnool (illustrated)

Add.Or.1934

Inscribed: *Daood Khan Nabob of Kurnool*; on label: *Daood Khan Kurnoolvala 1808*

434 xxiv Nim Want

Add.Or.1935

Inscribed: *Neem Wunt*; on label: *Neem Wunt done 18 Years ago*

434 xxv Raja Sital Das

Add.Or.1936

Inscribed: *Raja Seetul Doss*; repeated in Persian

434 xxvi Raja Sukh Lal

Add.Or.1937

Inscribed: *Rajah Sookh Loll*

434 xxvii Balchand

Add.Or.1938

Inscribed: *Ball Chund*; on label: *Ball Chund done 10 Years ago*

434 xxviii Lalji, munshi of Raja Chandu Lal (Minister of the Nizam, 1809–43)

Add.Or.1939

Inscribed: *Lall Jee Moonshee of Rajah Chundoo Loll*; in Persian: *La'lji Munshi*

434 xxix Balkishan

Add.Or.1940

Inscribed: *Ball Kishen*; on label: *Balkishen 1816*

434 xxx Narain Rao Padshahi Bakhshi

Add.Or.1941

Inscribed: *Narrain Row Padshahee Bukhshee*; on label: *Narrain Row Padshahee Bukhsheewali. Done 10 Years ago*

434 xxxi Daya Bahadur

Add.Or.1942

Inscribed: *Dya Bahadur*; on label: *Dya Bahadur done 12 Years ago*

434 xxxii Balmukand

Add.Or.1943

Inscribed: *Ball Mookund*; on label: *Ball Mookund 1816*

434 xxxiii Girdhar Lal

Add.Or.1944

Inscribed: *Girdhur Loll*; repeated in Persian

434 xxxiv Rajesan Rao

Add.Or.1945

Inscribed: *Rajeysun Row*

434 xxxv Mama Champa, an elderly wet nurse (illustrated)

Add.Or.1946

Inscribed: *Mama Chumpa*

434 xxxvi Mama Barun, an elderly wet nurse

Add.Or.1947

Inscribed: *Mama Barun*; in Persian: *Burn*

435 A lady with a peacock

Hyderabad, *c*1810

Add.Or.3850; purchased June 1976

Gouache with gold; on an album leaf with brown border

184 by 115mm; page 232 by 165mm

Reverse: a page of text from a manuscript of Persian poetry; 18th century

DESCRIPTION A lady stretches her arms above her head as she stands on a terrace beneath a tree looking at a peacock which is beside her. A girl is on the right playing a *tambur*.

NOTE This is probably an illustration from a *ragamala* series, but although the subject approximates to *Sohni Ragini* and *Kakubha Ragini*, the erratic iconography of eighteenth-century Deccani *ragamalas* of this type does not allow the certain identification of single pictures detached from their series. For discussion of such series, *see* Ebeling (1973), 100–106 and 197.

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This variant of the Hyderabad style has been associated with Shorapur (Kramrisch (1937), 183 and 227). Later researches on the matter by Mittal (1963), Prof. Formijne, and Binney (1973), no.173, have provided no conclusive confirmation of the attribution.

436 i–ii The Nizam and his Diwan

Hyderabad, *c*1820

India Office Album 43, no.4511–12

Gouache; narrow yellow and orange borders

436 i Mir Akbar Ali Khan Sikandar Jah (6th Nizam of Hyderabad, 1802–29)

India Office Album 43, no.4511

Inscribed on background: *The Nizam*

178 by 122mm; page 190 by 134mm

DESCRIPTION The Nizam sits holding a pink flower, dressed in white with a sword and shield before him.

436 ii Chandu Lal, Diwan to the Nizam of Hyderabad from 1808

India Office Album 43, no.4512

Inscribed on background: *Chundoo Lal*

178 by 115mm; page 188 by 126mm

DESCRIPTION Chandu Lal kneels facing right, with his hands placed together in reverence.

437 A Muslim saint

Hyderabad, *c*1820

Bellasis Album: MSS.Eur.G.45/6 (scrapbook I), f.87; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache; red border almost entirely trimmed away

237 by 130mm

DESCRIPTION A Muslim saint with full white beard and green costume sits on a patterned terrace holding a rosary.

NOTE Contained in an album assembled by Augustus Fortunatus Bellasis (1822–72) who was Collector and Magistrate, Hyderabad 1852–56 (*see* M. Archer (1969), I, 102).

438 A prince with ladies

Hyderabad, *c*1840

Add.Or.3186; presented by Mr J. Pereira, 7 September 1972

Inscribed on reverse: *No.I. Manik Chand & Sons*

Gouache with gold; on a modern album page

93 by 118mm; page 323 by 260mm

DESCRIPTION A prince is seated on a terrace with two ladies and two girls who kneel on the corner of the orange carpet.

439 Sikandar Jah (6th Nizam of Hyderabad 1802–29)

Hyderabad, *c*1850

Bowring Album: MSS.Eur.G.38, I, 3j; purchased July 1959

Inscribed on label: *Nawab Mir Akbar Ali Khan Sikandar Jah 6th Nizam. 1803–28*; above in Persian: *tasvir-i huzur pur-i nur Sikandar Jah* (a likeness of the illuminated presence of Sikandar Jah)

Gouache; on European card with the embossed stamp *De la Rue & Co. British Board*; narrow floral and pink borders

210 by 130mm; page 273 by 193mm

DESCRIPTION Sikandar Jah is seated on a terrace facing left.

440 Farkhunda Ali Khan (7th Nizam of Hyderabad 1829–57)

Hyderabad, *c*1850

Bowring Album: MSS.Eur.G.38, I, 3k; purchased July 1959

Inscribed on label: *Nawab Mir Farkhunda Ali Khan, Nasir-ud-daulah 7th Nizam. 1828–56*; above in Persian: *tasvir-i huzur pur-i nur nasir ud-Daula bahadur* (a likeness of the illuminated presence of Nasir ud-Daula Bahadur)

Gouache; red border

250 by 167mm; page 293 by 190mm

DESCRIPTION Farkhunda Ali Khan is shown head and shoulders at a window, dressed in yellow with a white turban.

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MISCELLANEOUS STYLES (1640–1770)

441 A European lady with a dog (illustrated)

Deccan, *c*1640

Johnson Album 14, no.7

Tinted drawing with gold; on an album leaf with a border enclosing six *baits* of *nasta'liq* calligraphy, and a margin of florets in gold; a blind panel on reverse

139 by 86mm; page 362 by 230mm

DESCRIPTION A European lady wearing a stylish orange bodice over a green dress with ruff collar, her hair arranged in plaits, stands in a landscape holding a fruit in one hand and a morsel of food for the dog in the other.

442 A Christian saint, perhaps the Magdalen (illustrated)

Deccan, *c*1640–60

Johnson Album 14, no.6

Tinted drawing with gold; on an album leaf with twin borders of arabesques in gold and silver; margin of red florets

135 by 93mm; page 318 by 218mm

Reverse: a floral design in colours and silver

DESCRIPTION A Christian female saint stands on a plinth with her hands held in prayer and her eyes raised to heaven. There is a gold ewer beside her and a stone table in front with other gold vessels.

443 The Virgin Mary (illustrated)

Deccan, *c*1640–60 (after a European engraving)

Johnson Album 14, no.9

Numbered 6 in Persian inventory note

Drawing with gold; fragments of a floral border at top and bottom; on an album leaf with borders of marbled and blue paper; margin with simple green florets

145 by 93mm; page 351 by 232mm

Reverse: a quatrain in *nasta'liq* calligraphy

DESCRIPTION The Virgin Mary stands on a crescent moon holding the Christ Child in her arms, and a serpent entwined about the crescent; two angels fly above bearing a crown, and two other angels attend the Virgin's mantle on either side.

444 i–ii Two pictures of the Virgin Mary

Deccan, *c*1640–60

Johnson Album 6, nos 3 and 4

Tinted drawings with gold; gouache additions of the sky and grass were made at Lucknow, *c*1780; on album pages with gilt-decorated blue borders and gilt-sprinkled outer margins

444 i The Virgin Mary with the Infant Christ (illustrated)

After a European original

Johnson Album 6, no.3

Numbered 48 in Persian inventory note

136 by 70mm; page 414 by 296mm

DESCRIPTION The Virgin Mary stands in a field holding the Infant Christ in her arms. Each is haloed and Mary is barefoot dressed in full-length robes and a head-veil.

NOTE The composition is close to that of an engraving by Jerome Wierix (Flemish, *c*1553–1619).

444 ii The Virgin Mary with angels

Johnson Album 6, no.4

Numbered 47 in Persian inventory note

119 by 99mm; page 415 by 298mm

DESCRIPTION The haloed Virgin Mary stands holding a book in her left hand. She is being adored by two winged angels: one falls at her feet, the other kneels with hands in prayer.

445 A Christian scene based on the Last Supper (illustrated)

Deccan, *c*1640–60

Johnson Album 6, no.6

Numbered 46 in Persian inventory note

Drawing with gold for the halo; on an album leaf with gilt-decorated blue border and outer gilt-sprinkled margin

167 by 97mm; page 415 by 290mm

Reverse: a flowering shrub executed in gouache (unfinished)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Reproduced: Taylor (1975), pl.II

DESCRIPTION Christ sits at a table with disciples on either side of him, he indicates to the right where Judas stands holding a round object representing the sop. Two dogs are at the foot of the table in the foreground and a figure is in a doorway behind.

NOTE The iconography of this drawing is uncertain, although it can only be based upon the Last Supper or conceivably the Marriage at Cana. Judas holds his bag, as in the Gospel, but it approximates to the Indian hand-cloth; the sop has similarly become a spherical object, more like a fruit. While the drawing could have been cut at the edges, it appears that the total of twelve disciples was never depicted, and the presence of figures in female costume is strange.

An almost identical drawing was in one of the Warren Hastings Albums, recently in the Thomas Phillipps Collection (Sotheby, 27 November 1974, lot 812).

446 An inebriated European man and his dog

Deccan, *c*1640–60

Johnson Album 16, no.8

Persian inventory note (not numbered)

Gouache with gold; on an album leaf with undecorated borders

143 by 86mm; page 326 by 205mm

Reverse: four *baits* of *nasta'liq* calligraphy by Hasan Ali; 17th century

DESCRIPTION A European, apparently inebriated, walks with his dog, carrying a bottle and cup. He wears white breeches, a plumed hat and a green jerkin with lion-masks on the sleeves. His sword is at his side. The background is brownish with a streaked blue sky above.

447 A shepherd carrying a sheep

Deccan, *c*1640–60

Johnson Album 6, no.7

Numbered 11 in Persian inventory note

Drawing with touches of red and gold on the turban and purse; gouache background added at Lucknow, *c*1780; on an album page with borders of gilt decoration and *baits* from a *masnavi* poem written in *nasta'liq* script; outer gilt-sprinkled margin

97 by 53mm; page 413 by 296mm

Reproduced: Smith (1911), pl.CXV

DESCRIPTION A shepherd, facing half left, stands in a flowery field carrying a fat-tailed sheep in his arms. His belly protrudes over his belt from which hangs a purse.

NOTE Another version of this subject is no.59.

448 i–ii Two scenes of the Nativity

Deccan, *c*1640–60

Johnson Album 6, nos 1 and 2

NOTE This composition was a popular favourite for artists producing subjects of Christian inspiration. Earlier Mughal versions are in the Chester Beatty Library, Dublin (Wilkinson (1936), III, pl.82), and the Binney Collection (Binney (1973), no.65; Sotheby, 10 July 1975, lot 13).

448 i The Nativity

Johnson Album 6, no.1

Numbered 34 in Persian inventory note

Drawing with light shading and gold; on an album page with inner blue gilt-decorated border, and outer gilt-sprinkled margin

182 by 128mm; page 415 by 295mm

DESCRIPTION The Virgin Mary kneels before the Christ Child who lies within a gold halo. There is a hut on the right and cattle and sheep are beside a pool in the foreground. Two feathered angels approach from the left, seven angels descend from the sky bearing bells, a book, flames and a trumpet, and there are several winged angel-heads above.

448 ii The Nativity (illustrated)

Johnson Album 6, no.2

Numbered 8 in Persian inventory note with description: *shabih-i hazrat-i mariam va hazrat-i 'isa 'alaihi 's-salam* (a picture of the Virgin Mary and Jesus upon whom be peace)

Drawing with light shading and gold; on an album leaf with three inner gilt-decorated borders, and an outer margin of floral decoration

182 by 122mm; page 415 by 292mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy; signed by Mir Ali, the background illuminated; 16th century

DESCRIPTION The Virgin Mary kneels before the Christ Child who lies within a gold halo. Angels attend and descend from above and animals are in the foreground.

449 The Abyssinian minister Malik Ambar (illustrated)

Deccan, *c*1650

Add.Or.3177; presented by Mildred and W. G. Archer, 29 January 1971

Drawing

222 by 140mm

Reverse: a 17th-century Mughal sketch of a nobleman and his lady

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DESCRIPTION The minister stands facing right, his face in profile, holding a long sword, and wearing a small Deccani turban and long patterned *patka*.

NOTE This drawing was formerly in the collection of P. C. Manuk and Miss G. M. Coles of Patna, Bihar, and formed part of the residuary collection sold April 1949.

Malik Ambar (*c*1549–1626) was an Abyssinian by birth who was taken to India as a slave. He rose to great power in the service of the rulers of Ahmadnagar, providing aggressive opposition to the Mughal armies. There are problems attached to the identification of his portraits which are discussed in Khandalavala and Chandra (1955–56B). A related portrait of Malik Ambar is in the Museum of Fine Arts, Boston (Coomaraswamy (1930), 48, pl.XXXVII).

450 i–ii A simurgh and a hunting scene

Deccan, *c*1650

Johnson Album 53, no.6; Add.Or.3004*v*

450 i A simurgh

Add.Or.3004*v* (circumstances of acquisition unrecorded)

Drawing with silver and gold; on an album page with green border

Seal of Rashid Khan, Alamgir Padshah Ghazi, with the date 48, probably for the 48th regnal year of Aurangzeb

123 by 169mm; page 162 by 240mm

Reverse: a drawing of a prince enthroned in the countryside (no.401)

DESCRIPTION A simurgh is poised in a flying attitude with wings spread, looking downwards as if about to alight.

450 ii A hunting scene

Johnson Album 53, no.6

Numbered 7 in Persian inventory note; inscribed on reverse: *dakhil ast* (entered)

Gouache with gold; on an album leaf with gilt floral borders

172 by 110mm; page 332 by 226mm

Reverse: a page of *nasta'liq* calligraphy; 17th century

DESCRIPTION A huntsman accompanied by his dog runs towards a tiger which has seized an antelope while a second hunter crouches in the rocks above.

451 A princess gives wine to a prince

Deccan (perhaps Aurangabad), *c*1650

Johnson Album 56, no.10

Drawing with some colours and gold; face of princess redrawn; gilt-decorated blue border

156 by 82mm; page 238 by 168mm

Reverse: Persian *nasta'liq* calligraphy by Abdallah with illuminated corners and pink-tinted border; 17th century

DESCRIPTION A princess holds a wine-cup to the lips of a young prince who fondles her knee. They kneel facing one another on a terrace with four girls kneeling in the foreground and three others standing behind.

452 i–ii Two drawings of elephants

Deccan, *c*1650–80

Johnson Album 67, nos 17 and 18

NOTE In style these two drawings derive from the Ahmadnagar tradition of the earlier seventeenth century.

452 i An elephant hunt by a water-hole (illustrated)

Johnson Album 67, no.17

Numbered 36 in Persian inventory note

Drawing with slight colouring; inner blue border with gilt arabesques, outer gilt-sprinkled border

143 by 180mm; page 413 by 283mm

DESCRIPTION A horseman aims an arrow at a wild elephant which savages a hunter. Another hunter up a tree fails to lassoe the companion elephant which escapes to the left while above a huge tusker stands in water up to his middle accompanied by a mate and calf.

452 ii A pair of elephants beneath a tree (illustrated)

Johnson Album 67, no.18

Numbered 35 in Persian inventory note

Drawing with some gold; inner blue border with gilt arabesques, outer gilt-sprinkled border

145 by 170mm; page 413 by 290mm

Reproduced: Brown (1924), pl.XLV, fig.2

DESCRIPTION The bull is in the foreground facing right with gold bells about his middle and neck and a gold band about his tusks. The cow is behind him facing left with only her head and back visible. The tree has dense whorls of leaves. A miniscule elephant departs from the lower right corner.

453 The Mughal emperor Babur (1526–30) (illustrated)

Deccan (perhaps Aurangabad), *c*1650–80

Johnson Album 1, no.3

Inscribed beneath in English: *Baber Padshah*; at

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bottom in Persian: *Babur Padshah*; numbered 65 in Persian inventory note

Gouache with gold; on an album page with two inner gilt-decorated borders and plain outer border

234 by 144mm; page 462 by 319mm

DESCRIPTION The emperor Babur sits on a throne beneath canopies receiving a prince who salutes him. Courtiers are in attendance and four others accompany the prince.

454 A Mughal nobleman

Deccan, *c*1650–90

Johnson Album 60, no.15

Persian inventory note (not numbered)

Gouache; paper border with gold and ink rules

164 by 87mm; page 186 by 112mm

Reverse: a square seal impression bearing the date AH1188/AD1774–75

DESCRIPTION A Mughal nobleman with a white beard and moustache and dressed in white with a mauve sash and illuminated *patka*, stands facing half right, leaning on a slender staff. Flowers are at his feet.

455 A man seated on a couch

Deccan, *c*1650–1700

Johnson Album 64, no.30

An inscription at bottom in Persian characters: *in tasvir-i ghulam riza* (this [is] a likeness of Ghulam Riza); a second inscription on the left

Drawing with some gold; three borders of gilt floral decoration

138 by 120mm; page 324 by 230mm

Reverse: *nasta'liq* calligraphy within three borders of floral decoration in white and colours; 18th century

DESCRIPTION A man with a trimmed black beard, sits on the edge of a couch raising his left arm to hold a pole which supports a canopy which is just visible above.

NOTE Perhaps derived from a late sixteenth-century Ahmadnagar original.

456 An angelic figure

Deccan, *c*1650–1700

Johnson Album 14, no.11

Gouache with gold; on an album leaf with gold-decorated and green borders and a grey-washed margin

108 by 42mm; page 351 by 230mm

Reverse: a drawing of a man with a buffalo (no.480)

DESCRIPTION An angelic figure dressed in wine-red sits on a throne which is being carried across a flowery field by a demon. Three angels attend with victuals. The subject may be intended for the Queen of Sheba.

457 Portrait of an officer (illustrated)

By Ali Reza, Deccan, *c*1670

Johnson Album 64, no.29

Inscribed above in Persian characters: *'Ali Reza musavvir* (Ali Reza the painter)

Drawing with gouache background; plain and gilt-decorated borders

53 by 45mm; page 323 by 228mm

Reverse: *naskhi* calligraphy within floral borders in white and colours; 18th century

DESCRIPTION An officer is shown head and shoulders, in profile facing right, with a moustache and full beard; mauve background.

NOTE For a signed picture by Ali Reza, *see* Sotheby, 10 July 1973, lot 25.

458 A corpulent prince

Deccan, *c*1670 (after Mughal original)

Johnson Album 64, no.34

Inscribed above in Persian characters: *Farrukh Fa'l*

Drawing with gouache and watercolour; three borders of gilt floral decoration

139 by 111mm; page 324 by 230mm

Reverse: a quatrain of *nasta'liq* calligraphy; signed by Abd al-Jabbar; 17th century

Reproduced: Stchoukine (1929), pl.XXV, the prince identified as Khusrau

DESCRIPTION A corpulent prince sits cross-legged against a green bolster, dressed in white with a finely striped turban. A dish of *pan* and a spittoon are before him.

459 Radha and Krishna

Deccan, *c*1670

Johnson Album 45, no.41

Gouache with gold; pink border

153 by 114mm; page 175 by 121mm

DESCRIPTION Radha meets Krishna who is standing holding his flute and a piece of sugar-cane which Radha has given him. Radha holds some *pan* in her left hand.

460 Jaswant Singh I of Jodhpur (1638–78)

Deccan, *c*1670

Johnson Album 64, no.17

Inscribed above in Persian: *Ram Singh Rathor*

Gouache; three borders of gilt decoration

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

204 by 108mm; page 324 by 230mm

Reverse: four lines of *nasta'liq* calligraphy cut out and pasted onto a marbled ground; 17th century

DESCRIPTION Jaswant Singh, facing right, stands in a field dressed in a mid-length striped gold-and green *jama* with lilac trousers and turban. He has a white sash about his shoulders and a sword and *katar* at his side.

NOTE Compare with a drawing of Jaswant Singh in durbar, in the Victoria and Albert Museum (published Welch (1976), no.64).

461 A Mughal commander (illustrated)

Deccan, *c*1680

Johnson Album 26, no.14

Gouache with gold; on an album leaf with pale blue and yellow borders

211 by 153mm; page 377 by 248mm

Reverse: a specimen of *naskhi* calligraphy in two sizes of script, including the first four *baits* of the *Qasidah al-Burdah*; signed: *Alma*[s]; 18th century

DESCRIPTION A Mughal commander, probably an idealised representation of Aurangzeb on one of his Deccani campaigns, rides a white stallion and brandishes a spear. He has three foot attendants. An army passes a palace on a hill in the distance.

462 Iraj Khan(?) with two attendants (illustrated)

Deccan, *c*1680

Johnson Album 64, no.26

Inscribed above in Persian characters: *Iraj Khan*

Gouache; two gilt-decorated borders with blank area reserved above miniature

255 by 180mm; page 323 by 230mm

Reverse: *nasta'liq* calligraphy within three floral borders in white and colours; 18th century

DESCRIPTION Iraj Khan stands on a terrace by a pool, holding a sword over his shoulder and smoking a hookah held for him by one of his two male attendants. The other holds a flower-shaped sunshade over him. There is a border of flowers beyond with three weeping shrubs.

NOTE A portrait of the same nobleman, tentatively identified as Iraj Khan, is in the Salar Jang Museum (published *Marg*, XVI, no.2, 18).

463 Aurangzeb on horseback

Deccan, *c*1680

Johnson Album 25, no.13

Inscribed on sky in Persian: *shabih-i 'alamgir shah* (a likeness of Alamgir Shah); numbered 46 in Persian inventory note

Originally a drawing with some gold and colouring; a later Deccani artist has coloured the horse and background in gouache; on an album leaf with narrow uncoloured border; modern paper extension on all four sides

319 by 200mm; page 327 by 206mm

Reproduced: I.O.L. postcard: monochrome series no.3

Reverse: a calligraphic exercise in bold *nasta'liq*; late 17th century; erased inscription on the border, perhaps naming a calligrapher

DESCRIPTION The emperor, mounted on a horse prancing to the right, holds a lance in his right hand and the reins in his left. A quiver of arrows is attached to the saddle; there is a chocolate background with streaked clouds above.

464 A European youth (illustrated)

Deccan, *c*1680

Johnson Album 16, no.7

Tinted drawing with gold; on an album page with undecorated borders of coloured paper

176 by 106mm; page 320 by 216mm

DESCRIPTION A rather foppish European youth, his sleeves unbuttoned and his stockings at unequal heights, stands holding a sword and a wine-cup. A dog is jumping beside him.

465 i–v Five drawings of women

Deccan, *c*1680

Johnson Album 11, nos 8, 9, 11, 12 and 15

465 i A lady holding a lotus flower

Johnson Album 11, no.8

Tinted drawing with gold; on an album page with inner blue border with gold flowers, and undecorated outer borders

156 by 78mm; page 320 by 215mm

DESCRIPTION A lady stands facing left holding a lotus with a long stem. She is wearing a pink *chadar* over a full-length dress.

465 ii A girl with a pot

Johnson Album 11, no.9

Tinted drawing with gold; on an album leaf with coloured borders decorated with floral designs in gold and colours

160 by 91mm; page 320 by 215mm

Reverse: a flower-head design

DESCRIPTION A girl stands facing left beneath a little weeping tree holding a salver with a covered pot. There is water in the foreground and dark clouds above.

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465 iii A lady smoking

Johnson Album 11, no.11

Tinted drawing with gold; on an album leaf with coloured borders decorated with floral designs in colours and gold

129 by 57mm; page 320 by 217mm

Reverse: a flower-head design

DESCRIPTION A lady stands smoking a *nargila* with a Chinese blue and white porcelain base. One foot is on a stool and she holds a branch of a little weeping tree growing above her. She wears a gold hat with a black aigrette.

465 iv A girl chasing a cat

Johnson Album 11, no.12

Tinted drawing with gold; on an album leaf with coloured borders decorated with floral designs in colours and gold

156 by 104mm; page 317 by 215mm

Reverse: a floral trellis design

DESCRIPTION A girl chases a white cat which has stolen her pet parrot from a cage hanging on the branch of a slender tree. The theme is symbolic of the rival (the cat) winning the lover (the parrot).

465 v A girl playing a vina

Johnson Album 11, no.15

Tinted drawing with gold; on an album leaf with gilt-decorated pink and blue borders, and a yellow margin decorated with a leaf motif

133 by 80mm; page 319 by 214mm

Reverse: a floral design

E.I.C. Library seal beneath and on reverse

DESCRIPTION A girl sits on the bough of a small tree playing a North Indian *vina* while a buck and doe stand listening. There are several birds in the tree, one of them tethered with a red cord.

NOTE The subject originates from a version of *Todi Ragini*.

466 A Persian nobleman (illustrated)

Deccan, *c*1680

Johnson Album 26, no.4

Gouache with gold; on an album page with blue and plain borders

235 by 165mm; page 350 by 242mm

Reverse: a quatrain written in *nasta'liq* calligraphy in brown ink on paper stippled to simulate vellum; signed by Muhammad Sharif; 18th century

DESCRIPTION A Persian nobleman dressed in a mauve coat over a striped yellow *jama*, green shoes and a grey-striped turban, stands on a terrace holding a wine-cup in one hand and the stem of a *nargila* in the other.

467 Elephants in camp (illustrated)

Deccan, *c*1680

Johnson Album 67, no.15

Inscribed incorrectly below in Persian: *'amal-i nadir al-zaman* (the work of Nadir al-Zaman); numbered 1 in Persian inventory note

Drawing with gold; inner border of gilt decoration on blue, outer border tinted mauve

158 by 112mm; page 415 by 280mm

Reverse: a quatrain of *nasta'liq* calligraphy on a gilt floral background, within blue and plain borders; 17th century

DESCRIPTION A large elephant stands beneath a canopy, with his keeper seated upon him, and gold chains and bells attached to his harness and feet. Two smaller elephants are on the right and a party of admirers enters from the left, while a bullock and a water-carrier fill troughs in the foreground.

NOTE The composition and the costume of the figures show that this is based on a Bijapur original of the earlier seventeenth century.

468 i–ii Two pictures of girls

Deccan, *c*1680

Johnson Album 11, nos 5 and 6

468 i A girl in a landscape

Johnson Album 11, no.5

Gouache with gold; on an album leaf with inner green border decorated with gold and silver, the margin with flower-heads

159 by 79mm; page 318 by 215mm

Reverse: a floral trellis design

DESCRIPTION A girl sits by a stream naked to the waist, rubbing her foot with a strigil. Her orange drape has been left beneath the tree behind her.

468 ii A lady going to worship

Johnson Album 11, no.6

Gouache with gold; on an album leaf with borders decorated with arabesques and flower-heads; the borders partly finished in the lower left corner

150 by 74mm; page 320 by 215mm

Reverse: a flower-head design

DESCRIPTION The lady carries a ewer and a salver of fruit and a covered cup; she is dressed in South Indian style with a wine-red *dhoti* and her hair in a low bun.

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469 A ragamala illustration

Deccan (perhaps Aurangabad), *c*1680

Johnson Album 40, no.2

Inscribed on picture in Persian: *Kishan* (for Krishna?); above: *Basant* (for *Vasanta Ragini?*); numbered 61 in Persian inventory note

Gouache with gold; on an album leaf with gold-decorated inner border

230 by 155mm; page 347 by 236mm

Reverse: six lines of *nasta'liq* calligraphy written by Ali Reza al-Tabrizi at Qazwin; dated AH1015/ AD1606–1607

DESCRIPTION Krishna dressed in silver sits on a terrace listening to five musicians while an attendant stands holding a garland and a *chauri*. There is a lotus pond and landscape beyond. Probably an illustration of *Sri Raga*.

470 Three ladies in European costume

Deccan, *c*1680–1700

Johnson Album 16, no.4

Persian inventory note (not numbered)

Tinted drawing; on an album leaf with undecorated paper margin

149 by 121mm; page 330 by 226mm

Reverse: three *baits* of a *ghazal* written in *nasta'liq* calligraphy by Mirza Muhammad, within stencilled border; 17th century

DESCRIPTION Three ladies in European costume sit in a chamber with four girls attending them. A cat is in the foreground.

471 Shah Jahan with his sons

Deccan, *c*1680–1700 (after a Mughal original)

Johnson Album 25, no.2

Gouache with gold; sky unfinished; modern card border

308 by 203mm; page 365 by 255mm

DESCRIPTION Shah Jahan is enthroned on a gold chair receiving a falcon for inspection from Dara Shikoh who stands in front of him. Shah Shuja is on the left. Alamgir and Murad Bakhsh stand behind the throne on the right. A line of poppies cross the foreground, and there are clouds above with an angel bearing a scroll and gold canopy.

NOTE The composition is possibly based on the Mughal version, previously in the Ardeshir Collection (Sotheby, 26 March 1973, lot 22).

472 i–vi Six portraits of noblemen

Deccan, *c*1690

Johnson Album 64, nos 23–25, 31, 32 and 36

472 i Asaf Khan Ja'far

Johnson Album 64, no.23

Inscribed above in Persian: *Asaf Khan Ja'far*

Gouache; three borders of gilt floral decoration

194 by 138mm; page 324 by 230mm

Reverse: calligraphy in two sizes of *thulth* and *naskhi* script; 17th century

DESCRIPTION A grey-bearded officer, Asaf Khan Ja'far, stands looking to the right with his hands folded in front of him, wearing a pale yellow *jama* with illuminated *patka* and turban. There is a green background with band of sky above.

472 ii Asaf Khan Ja'far

Johnson Album 64, no.24

Inscribed above in Persian: *Ja'far Khan*

Gouache; three borders of gilt floral decoration

190 by 111mm; page 324 by 230mm

Reverse: two lines of *thulth* calligraphy; 17th century

DESCRIPTION Asaf Khan, facing right, stands in a field with his hands resting on his staff. He has a greying beard and is dressed in a lilac *jama* and green trousers. The background is pale blue with clouds above.

472 iii Hasan Ali Khan

Johnson Album 64, no.25

Inscribed above in Persian characters: *Hasan 'Ali Khan*

Gouache; three borders of gilt floral decoration

193 by 111mm; page 324 by 231mm

Reverse: blank, indicating the last page of Johnson Album 64

DESCRIPTION An officer, Hasan Ali Khan, stands in a field facing left, holding his hands out before him and dressed in green with yellow leggings. His sword is at his side. There is a pale blue background with cloud-streaks at top.

NOTE Hasan Ali Khan served as mansabdar under Aurangzeb and achieved the rank of 5,000.

472 iv A nobleman

Johnson Album 64, no.31

Gouache; two borders of gilt floral decoration

181 by 114mm; page 325 by 230mm

Reverse: five *baits* of a *ghazal* in *nasta'liq* on a marbled ground, signed: *'Ali*; 17th century

DESCRIPTION A grey-bearded nobleman, facing right and dressed in a white *jama* with yellow boots, stands on grass with his right hand before him; lilac background.

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472 v Nauruz(?) Quli Khan

Johnson Album 64, no.32

Inscribed above in Persian characters: *tasvir-i jadd-i majid nauruz(?) quli khan u abniyat-i marqumah ba-dastkhatt-i ishan* (likeness of the ancestor Nauruz(?) Quli Khan and verses written by his hand)

Gouache; two borders of gilt floral decoration

184 by 108mm; page 324 by 227mm

Reverse: calligraphic exercise within three borders of floral decoration in white and colours; 18th century

DESCRIPTION A neatly bearded nobleman, facing left, dressed in white with decorated yellow trousers, stands on grass holding up a rose in his right hand. He wears swords and a black shield at his side; mauve background.

472 vi Nauruz(?) Quli Khan

Johnson Album 64, no.36

Inscribed above in Persian: *nauruz(?) quli Khan*

Gouache; three borders of gilt floral decoration

205 by 103mm; page 324 by 224mm

Reverse: four *baits* of *nasta'liq* calligraphy, within plain and floral borders; 17th century

DESCRIPTION A nobleman with a neatly trimmed beard, stands on grass facing left, dressed in white with yellow trousers, holding a pink rose in his right hand. He has two swords and a black shield at his side; pale green background.

473 Sayyid Muzaffar Khan

Deccan, *c*1690

Johnson Album 18, no.16

Inscribed below in Persian: *Sayyid Khan Jahan*; above: *amal-i chhattar muni* (the work of Chhattar Muni); numbered 8 in Persian inventory note

Gouache with gold; on an album leaf with coloured and marbled borders; grey paper extensions on three sides

196 by 101mm; page 368 by 231mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy; Herat, 16th century

DESCRIPTION Sayyid Muzaffar Khan stands in a field wearing a mauve *jama* with *katar* and *talwar* at the waist, holding a straight sword in one hand and his scarf in the other.

474 A princess enthroned

Deccan (perhaps Aurangabad), *c*1690

Johnson Album 9, no.3

Numbered 5 in Persian inventory note

Gouache with gold; on an album page with gilt-decorated blue border and gilt-sprinkled outer margin

170 by 95mm; page 410 by 283mm

DESCRIPTION A lady with a green halo, sits on a golden throne on a carpeted terrace, wearing transparent chemise and gold trousers and a hat adorned with an aigrette plume and a parrot-brooch. There is a pale green sky with clouds above.

475 A prince entertaining a lady

Deccan, *c*1690

Johnson Album 9, no.10

Numbered 33 in Persian inventory note; on reverse: inscription repeated with the additional identification *Sri Raga*

Tinted drawing with gold; on an album page with gilt-decorated borders and a gilt-sprinkled blue outer margin

158 by 104mm; page 370 by 255mm

DESCRIPTION A prince sits on a terrace beneath a canopy with his arm around a lady who is kneeling beside him, offering *pan* in a box to two youthful singers who kneel before them; one has a *tambur*. A girl servant is standing on the right with a *chauri*.

NOTE Although the offering of a gift by the prince suggests that the subject may have been intended as *Pancham Ragini*, the later identification as *Sri Raga* is probably correct, in spite of the absence of the *kinnara* musician normally present.

476 Nazir Muzaffar Bijapuri

Deccan, *c*1700 (after a Bijapur original)

Johnson Album 23, no.12

Inscribed above in Persian: *shabih-i nazir muzaffar bijapuri* (a likeness of Nazir Muzaffar of Bijapur); on reverse in *nagari*: *nazar muzaffar bijapuri*; Persian inventory note (not numbered)

Gouache with gold; on an album page with plain paper border

148 by 99mm; page 274 by 184mm

DESCRIPTION Nazir Muzaffar Bijapuri leans against a gold floral bolster holding a shield and green *talwar*. He is dressed in an orange *jama* and white turban; uncoloured background.

477 i–ii Two portraits of a nobleman

Deccan, *c*1700

Johnson Album 60, nos 21 and 22

477 i A nobleman facing right

Johnson Album 64, no.21

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Inscribed above in Persian characters: *baradar-i shamshir khan* (the brother of Shamshir Khan)

Gouache; three borders of gilt decoration

199 by 112mm; page 324 by 230mm

Reverse: seven lines of *naskhi* calligraphy

DESCRIPTION A lightly bearded nobleman dressed in white stands in a field with his sword and shield at his side. Pink flowers grow near him against a green background with some sky above.

477 ii The same nobleman facing left

Johnson Album 64, no.22

Inscribed above in Persian: *Shamshir Khan Khulski(?)*

Gouache; three borders of gilt floral decoration

197 by 115mm; page 324 by 230mm

Reverse: two sizes of *thulth* and *naskhi* script within three floral borders in white and colours

DESCRIPTION A lightly bearded nobleman dressed in white stands in a field with a sword and shield at his side. He holds another sword in his right hand. Pink flowers grow at his feet against a green background with sky at the top.

478 A European lady in Indian dress (illustrated)

Deccan, *c*1700

Johnson Album 10, no.1

Drawing with colour and gold; on an album leaf with pink paper margin

196 by 111mm; page 378 by 249mm

Reverse: a *bait* of large *gulzar nasta'liq* calligraphy with another *bait* in small *nasta'liq*; signed by Ghulam Mustafa 'Fida' and dated AH1164/AD1751

E.I.C. Library seal

DESCRIPTION A European lady in Indian dress is seated on a European-style chair on a terrace, with a parakeet perched on her hand, and an oleander tree and a pavilion behind.

479 The Virgin Mary

Deccan, *c*1700 (after an engraving by Albrecht Dürer)

Johnson Album 14, no.10

Inscribed above in Persian: *bibi mariam va hazrat-i 'isa* (the lady Mary and the Lord Jesus)

Drawing with colour; on an album page with gold arabesque border and gilt-sprinkled green margin

162 by 89mm; page 346 by 232mm

DESCRIPTION The Virgin Mary stands on a crescent moon entwined with a serpent, holding the Child Jesus on her left arm. Cherubs are in the clouds on either side and the background is coloured green in places, with a band of blue sky above.

NOTE Derived from an engraving by Albrecht Dürer of the Virgin with sceptre and crown on crescent moon, dated 1516 (Hollstein (1954–68), 37).

480 Runaway buffalo (illustrated)

Deccan, *c*1700

Johnson Album 14, no.11*v*

Coloured drawing; on an album leaf with red border and blue margin

78 by 155mm; page 351 by 230mm

Reverse: a painting of an angelic figure enthroned (no.456)

DESCRIPTION A man sprints alongside a charging water buffalo and tries to rein it. He is dressed in a pink costume and slippers.

481 Bahramand Khan

Deccan, *c*1700

Johnson Album 64, no.9

Inscribed above in Persian characters: *Bahramand Khan* (repeated at top right corner)

Gouache; three borders of gilt floral decoration

218 by 115mm; page 324 by 230mm

Reverse: Arabic calligraphy dated AH1119/AD1707–1708; within three borders decorated in white and colours

DESCRIPTION Bahramand Khan, facing left, stands in a field dressed in green with a short *patka* and yellow boots and holding a yellow flower, with a black sword in his left hand.

482 A lady listening to music (illustrated)

Deccan, *c*1700

Johnson Album 11, no.1

Numbered 34 in Persian inventory note

Gouache with gold; on an album leaf with a border of formal flowers in red and green and gold; the margin extended with paper

166 by 132mm; page 298 by 220mm

Reverse: a page from a manuscript of Persian poetry written in *nasta'liq* script, the poets including Maulana Bazmi, Sheikh 'Ali Nagi, Mirza Fasih and Ahmad Ghazali; 17th century

DESCRIPTION A lady leans on the bough of a tree holding a rose in her left hand, and listening to a *vina* played by a girl dressed in the style of a yogini. Their clothes are embroidered with gold; chocolate background.

483 A Hindu nobleman

Deccan, *c*1700

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Johnson Album 4, no.8

Numbered 3 in Persian inventory note

Gouache with gold; on an album page with blue and gilt-sprinkled borders

157 by 77mm; page 412 by 285mm

Reverse: eleven lines of *nasta'liq* calligraphy written diagonally; signed by Khanazad Muhammad Mahdi; 18th century

DESCRIPTION The nobleman stands in a field facing right, with his hands folded at his waist, and wearing a tightly wound turban spotted with white and gold.

484 A flowering plant

Deccan, *c*1700–1720

Johnson Album 53, no.3*v*

Inscribed above in Persian: *tasvir-i shir dakan* (a Deccan picture of a lion) – referring to the lion in the marbled picture on the other side of the page; price in *raqam*; on reverse: Persian inventory note (not numbered)

Gouache; plain border

238 by 135mm; page 296 by 195mm

Reverse: a square seal is illegible; an oval seal of Hajji(?) Muhammad Mu'min beneath. The marbled picture of a lion is described in Robinson (1976), no.142. There is a case for believing that such marbled pictures were made in the Deccan according to a tradition borrowed from Turkey. For other examples, *see* Martin (1912), pl.231; Sotheby, 1 December 1969, lot 111; Binney (1973), no.129; Welch (1976), nos 34 and 35

DESCRIPTION A flowering plant with a single stem bearing leaves and pink flowers and buds.

485 Mulla Dopiyazah

Deccan, *c*1700–1720

Johnson Album 22, no.11*v*

Gouache; on the reverse of an album leaf with four drawings of girls (nos 42i–iv)

185 by 113mm; page 361 by 231mm

DESCRIPTION Mulla Dopiyazah dressed in a white *jama* and bulbous turban, rides an emaciated stallion while a white dog runs alongside; blue background.

NOTE Mulla Dopiyazah was a buffoon at the court of Akbar whose name derived from his partiality for the dish *dopiyazah* which is made with double quantities of onion. He is traditionally represented riding an emaciated mount, sometimes a mule. His country of origin was Arabia, from where he reached India in the train of one of Humayun's generals (Smith (1917), 484–85).

486 A noble boy

Deccan, *c*1700–1730

Johnson Album 26, no.17

Numbered 5 in Persian inventory note

Gouache with gold; on an album page with plain borders

103 by 72mm; page 372 by 246mm

DESCRIPTION A boy of noble family stands facing left with his hands folded wearing a gold coat and cap; pink background.

487 The Mughal emperor Jahangir (1605–27)

Deccan, *c*1700–1730

Johnson Album 1, no.5a

Inscribed below: *The Emperor Jehangir*; above in Persian: *tasvir-i hazrat-i jahangir* (a portrait of his majesty Jahangir)

Drawing with colour and gold; on an album page with three other portraits (nos 85, 139i and 147viii) with outer mauve gilt-sprinkled border

135 by 78mm; page 493 by 369mm

DESCRIPTION The emperor Jahangir, nimbate, stands facing left holding up a ruby in his right hand and wearing a cloak with a fur collar.

488 i–ii Two Mughal officers

Deccan, *c*1700–1750

Johnson Album 18, no.14; 26, no.15

488 i A Mughal courtier

Johnson Album 18, no.14

Numbered 4 in Persian inventory note

Gouache with gold; on an album pege with fawn and plain borders

180 by 105mm; page 371 by 252mm

DESCRIPTION A Mughal courtier wearing a white *jama* decorated with pink tulips stands in a field beneath a sunset sky holding a straight sword and a white flower. A *talwar* and *katar* are at his waist.

488 ii A Mughal nobleman

Johnson Album 26, no.15

Gouache with gold; on an album leaf with red, blue and pink borders

180 by 100mm; page 378 by 250mm

Reverse: *naskhi* calligraphy dated AH[11]23/AD1711

DESCRIPTION A Mughal nobleman, facing left, stands on grass wearing a white *jama* decorated with leaves; green background.

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489 A woman greeting a holy man

Deccan, *c*1700–1750

Johnson Album 14, no.5*v*

Gouache; blue and uncoloured borders

185 by 113mm; page 362 by 234mm

Reverse: a drawing of a priest (no.82)

DESCRIPTION A woman greets a holy man who is apparently blind. He has a white beard and walks with the aid of a staff. Set in a formalised landscape on a pink background.

490 A prince embracing a lady (illustrated)

Deccan, *c*1710–20

Johnson Album 17, no.1

Gouache with gold; on an album leaf with fawn border and gilt-sprinkled blue margin

215 by 137mm; page 406 by 284mm

Reverse: a quatrain written diagonally in *nasta'liq* calligraphy by Ahmad al-Husaini; 18th century

DESCRIPTION A young prince stands on a terrace and embraces his lady while a maid on the right with a *morchal* turns away coyly and another on the left holds a dish of fruit. There is a landscape behind with trees round a lake.

NOTE The style is an almost direct derivation from the later style of Golconda.

491 A lady enthroned

Deccan, *c*1720

Johnson Album 10, no.10*v*

Gouache with gold; on an album leaf with blue border and plain margin

129 by 65mm; page 378 by 250mm

Reverse: a miniature of Layla and Majun (no.502)

E.I.C. Library seal in the margin

DESCRIPTION A lady sits on a gold throne holding a rose in her right hand against a green background with red flowers in the foreground.

492 A girl dressed as a yogini

Deccan, *c*1720

Johnson Album 13, no.14

Gouache with gold; on an album leaf with fawn border and pale blue margin

127 by 83mm; page 379 by 250mm

Reverse: a page of *naskhi* calligraphy headed by a *'Bism Allah'*; signed: *Mahbub al-'Alam ibn Mulla 'Abd al-Nabi*; 17th century

DESCRIPTION A girl dressed in the style of a yogini with her hair tied in a bun, stands on grass beside a terrace holding a pink rose and a crook.

493 A girl at her toilet

Deccan, *c*1720

Johnson Album 13, no.15

Gouache with gold; on an album leaf with blue border and pink margin

173 by 102mm; page 375 by 240mm

Reverse: a page of *nasta'liq* calligraphy written diagonally and vertically; 18th century

DESCRIPTION A girl stands on a gold stool in a field between two blossoming trees braiding her hair, a transparent drape about her waist. Clouds are above the hillside behind.

494 i–ii Two portraits of saints

Deccan, *c*1730

Johnson Album 26, nos 3 and 5

494 i Hafiz Abdallah

Johnson Album 26, no.3

Inscribed in gold above in Persian: *hazrat-i hafiz 'abd allah quddisa sirru-hu* (his majesty Hafiz Abdallah, may his grave be hallowed); numbered *16* on border

Gouache; on an album leaf with coloured and plain borders sprinkled and simply decorated in gold

146 by 102mm; page 346 by 244mm

Reverse: a quatrain written in bold *nasta'liq* calligraphy; 18th century

DESCRIPTION Hafiz Abdallah with a full white beard and dressed in white with a beige shawl, kneels facing right. There is a green background with sky above.

NOTE This is probably the great traditionist Hafiz Abu Abdallah who died at Samarkand in AH275/AD888–89 (Ethé (1903), no.1419).

494 ii Shah Ahmad Naqshband

Johnson Album 26, no.5

Inscribed beneath in Persian: *hazrat-i shah ahmad naqshband* (his majesty Shah Ahmad Naqshband); numbered 1 in Persian inventory note

Gouache with gold; on an album leaf with beige, blue and plain paper borders

152 by 116mm; page 373 by 248mm

Reverse: a quatrain written in *nasta'liq* calligraphy; signed by Abd al-Shakur and dated AH1027/AD1618; numbered *13* on border above

A circular seal of ownership is in the lower left corner of the border

DESCRIPTION Shah Ahmad Naqshband, nimbate, and with a full white beard, kneels against a mauve cushion holding a rosary; green background.

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495 A girl in a green cloak

Deccan, *c*1730

Johnson Album 60, no.23

Persian inventory note (not numbered)

Gouache; uncoloured paper border

148 by 98mm; page 186 by 117mm

DESCRIPTION A girl draped in a green cloak sits facing right against an orange bolster, holding a bottle in one hand. There are fruits on the terrace before her and a low fence runs behind against an uncoloured background.

496 A young woman holding a child

Deccan, *c*1730–40

Johnson Album 45, no.42

Gouache with gold; red border

148 by 89mm; page 191 by 121mm

Reverse: Persian verse in cursive *nasta'liq*; 18th century

DESCRIPTION A young woman stands in a field holding a child in her arms. She is wearing a diaphanous skirt over gold-striped *paijamas*. There is a blue background with a cloud-band at the top.

497 Head-and-shoulders portrait of a girl

Deccan, *c*1730–50

Bellasis Album: MSS.Eur.G.45/6 (scrapbook, I), f.90; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache with gold; narrow gold and pink borders

193 by 142mm; page 210 by 160mm

DESCRIPTION A girl, facing half left, holds a rose with a purple *chadar* draped loosely about her.

NOTE Contained in an album assembled by Augustus Fortunatus Bellasis (1822–72) who was Collector and Magistrate, Hyderabad, 1852–56 (*see* M. Archer (1969), I, 102).

498 A girl

Deccan, *c*1740

Johnson Album 11, no.10

Gouache with gold; on an album leaf with coloured borders decorated with floral designs in gold and colours

147 by 81mm; page 320 by 215mm

Reverse: a floral trellis design

DESCRIPTION A girl dressed in mauve stands beneath a little weeping tree, holding one of its branches. An egret is in the left corner. The sky has coloured clouds.

499 Bhils hunting

Deccan, *c*1740

Johnson Album 67, no.10

Persian inventory note (not numbered)

Lightly coloured drawing; plain paper borders

167 by 103mm; page 405 by 270mm

DESCRIPTION A family of *bhils* hunt in a rocky landscape. Two of them club deer from a horse and camel while others collect and butcher the catch. Women are working by a hut in the foreground.

500 Devgandhar Ragini

Deccan, *c*1740

Johnson Album 50, no.3

Numbered 76 in Persian inventory note identifying the subject as *Devgandhar*

Gouache with gold

243 by 168mm

DESCRIPTION An ascetic sits on a leopard-skin outside a hut while a disciple plays the *sarangi* to a buck and a doe; owls roost in the tree nearby.

501 Sohrab and Rustam

Deccan, *c*1750

Johnson Album 55, no.4

Gouache; gold rules above and below in preparation for four text columns; on an album leaf with green and uncoloured paper borders

157 by 104mm; page 253 by 173mm

DESCRIPTION Rustam bemoans the death of his son Sohrab, tearing his breast while kneeling beside him. Their horses wait on either side and supporters are on the horizon.

502 Laila and Majnun in a landscape

Deccan, *c*1760–70

Johnson Album 10, no.10

Gouache with gold; on an album leaf with pink margin

205 by 121mm; page 378 by 250mm

Reverse: a miniature of a lady enthroned (no.491)

DESCRIPTION Laila and Majnun sit beneath a tree in a landscape filled with animals mostly in pairs. Majnun explains a text to Laila while a dog sits close to him and a shepherd is beneath a tree on the left.

NOTE This is an amalgamation of the themes of Laila and Majnun and the animals of creation, the composition being traceable to those of the seventeenth century (*eg* no.33). The style shows similar characteristics to no.213, and can be compared with the version of the same subject in the Binney Collection (Binney (1973), no.111).

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503 Engraving of a starling

European, 18th century (mounted on a Deccani album leaf)

Johnson Album 53, no.7

191 by 144mm; page 330 by 230mm

Reverse: two lines of red *naskhi* calligraphy on blue paper; 18th century

DESCRIPTION A starling facing left is perched on a stump; a spherical nesting box hangs on a branch in the background. Identified *Storno* (for the genus *Sternus*).

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RAJASTHAN

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RAJASTHAN

Rajasthan is a desert region which for many centuries has been divided into states under the control of Rajput rulers, each with his separate court and administration. Painting existed at many of these courts before the seventeenth century, although surviving examples are few. By the end of the sixteenth century the Rajput states, with their proud and belligerent rulers, had become targets for Mughal subjugation. Some states made treaties, while others resisted to the bitter end, but in every case Mughal encroachment was inevitable. The arrival of Mughal artists and the spread of the Mughal style of illustration led to the development in the seventeenth century of more polished and sophisticated painting in Rajasthan. The initial interaction of the Mughal style with local traditions gave rise to a loosened provincial version of Mughal painting often referred to as 'Popular Mughal'. Numbers 504i–ii are the first pictures in the collection which show the distinct Rajasthani characteristics of strong imagery and firm palette, combined with Mughal fineness. They were probably painted at Bikaner and can be compared with the *ragamala* illustrations of Johnson Album 30 (no.505) which reveal their Bikaner origin in the precise treatment of the trees and the facial type of the female figures.

Without doubt the finest Rajasthani paintings in the collection are the eighteen illustrations from a *Ramayana* made for the Maharana of Udaipur in the mid-seventeenth century (no.509). The leaves are all that is known to survive from the fifth volume of the manuscript, the other volumes being housed in the British Library and elsewhere. The series tells the part of the story where Hanuman, the faithful and unvanquishable monkey chief, travels to Sri Lanka and the stronghold of the demon king Ravana. The tale is highly detailed and vivid, allowing the artists considerable freedom of subject matter. It appears that each section of the project was handed to a particular atelier for illustration, and the artists of this volume have grasped the opportunity to excel themselves in breaking away from the regular canon of illustration current at Udaipur at the time. Every picture contains one or more monkeys, and the artists have throughout the series built up a picture of the character of these animals, with their many facets of humour and endearing naivity, showing that the painters had a respect for and knowledge of both the animals and the story.

Later pictures of the Mewar school settle down to a more established tradition. Portraits of the rulers (nos 514 and 515) frequently show them with the appropriate regalia, riding a horse or elephant attended by courtiers, the hookah never far out of reach. A large atelier was maintained at Udaipur, providing a centre from which the style could spread to more popular provincial use. Number 511 is a large series of pictures, mostly of religious subjects perhaps painted for devotional purposes. They were obtained in Khandesh, over 200 miles to the south of Udaipur, and it seems that they were painted in that region. The Udaipur style is maintained for the depiction of the figures and essentials, but no time has been expended on extra details or variations beyond the limits of the subject. For most Rajasthani styles there was a free flow from the enclaves of court patronage to a more popular market, giving rise to quantities of those more cheaply produced pictures repeating the court style in an abbreviated or debased form.

The state of Jaipur had its capital first at Amber, and later at Jaipur, the town founded and named after Jai Singh (1699–1743) in 1728. The rulers of Jaipur, unlike those of Udaipur, maintained close relations with the Mughals. More than once Jaipur princesses had been married into the Mughal royal household, and Jaipur rulers had proved faithful generals in the Mughal armies. The miniatures in the collection are not court products, but are representative of the style employed at Jaipur for sets of popular and religious themes. Number 516 is part of a series of the incarnations of the god Vishnu made at Amber shortly before the capital was moved to Jaipur. The compositions depend on rather small figures, distributed in a controlled manner with subdued colours. In contrast the *ragamala* series of *c*1760 (no.517) shows the same size of figures but with a far greater attention to florid detail, and the use of a more brilliant palette. Many such *ragamala* series were made at Jaipur which became a flourishing centre of production and trade in pictures. But by the close of the eighteenth century, the political fortunes of Jaipur were badly expended, and although pictures continued to be painted on a vast

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scale in the nineteenth century, it was at a severely debased level. *Ragamala* and *baramasa* sets were made in profusion along with other popular themes, mostly depicting ladies of high rank engaged in their daily pursuits (nos 518–26). These were clearly painted with speed, and there was no longer time to indulge in the mass of detailed work possible hitherto.

While the larger states of Rajasthan produced pictures in their own established styles, there were also smaller sub-states where painting occurred, often the work of artists who had trained at a larger court. Number 532 is a portrait of Udai Singh, the ruler of Dungarpur (1844–52), a state whose rulers were an early branch of the Mewar family. The style of the portrait, notably the wine-red costume, is derived from painting at Mewar, but a simplified and comic notion of representation has taken over. The fact that the ruler is on a tiger hunt is represented in shorthand by the head of his horse at his back, and the head of a tiger on rocks before him. Such a level of naivity is not unusual in pictures from smaller courts, some of which went on to cultivate real styles of their own, further enriching the diversity of Rajasthani painting.

504 i–ii Two pictures of ladies

Rajasthan, *c*1640–50

Johnson Album 11, no.4; 22, no.10

NOTE The style is a free version of the court Mughal style of the second quarter of the seventeenth century. Compare for instance no.504ii with some of the female portraits of the Dara Shikoh Album (no.68). These two pictures are a little later in date and would have been executed away from the Mughal court, perhaps at Bikaner.

504 i A girl suckling a baby (illustrated)

Johnson Album 11, no.4

Gouache with gold; on an album leaf with inner yellow border decorated with gold and silver arabesques, the outer margin with lotus buds

146 by 87mm; page 315 by 215mm

Reverse: a floral trellis design

DESCRIPTION The girl stands beneath a little tree, with the baby sitting on the knee of her right leg which is placed on a stool; an attendant girl faces her. There is a dark green background with blue and white sky above.

504 ii A lady

Johnson Album 22, no.10

Gouache with gold; on an album leaf with gold-decorated blue border enclosing six *baits* of a *masnavi* poem written in *nasta'liq* calligraphy; outer margin of trellis flower-head pattern in gold

132 by 76mm; page 362 by 231mm

DESCRIPTION The lady, dressed in dark purple, stands in a field facing left, holding a long-necked glass bottle of wine and a gold cup. A few birds fly in the blue sky above.

505 i–xxiv Twenty-four paintings from a *ragamala* series

Bikaner, *c*1650

Johnson Album 30, nos 1–3, 6, 8, 9, 11–16, 19–25, 30–34

Arranged according to the Ordinary system (*see* Appendix, p.320)

Gouache with gold; on album pages with fawn and gilt-sprinkled borders

Page 266 by 206mm

Published: Randle (1941), 162ff.; Ebeling (1973), 171, no.19; Waldschmidt (1975), 545, no.51

NOTE The style of the series is essentially a provincial or Popular Mughal style, but the precision of treatment of the leafy trees and the figure-type, particularly of the females, points to Bikaner as the place of origin. The original appearance has been altered, for the pictures are now mounted on eighteenth-century album pages, and incorrect Persian identifications have been written on the reverse. The series was made up to a total of thirty-four in Johnson's time by the addition of contemporary and eighteenth-century pictures (*see* nos 165, 342i–vii and 391).

505 i Asavari Ragini A girl is dressed as a *bhil* with a leaf skirt sitting on rocks beneath a tree with snakes around her. She holds one snake in her right hand and a slender rod in her left. (illustrated)

Johnson Album 30, no.1

Inscribed on reverse in Persian: *Gauri Ragini*

156 by 116mm

505 ii Setmalar Ragini An ascetic with a long beard and blue skin sits on a leopard-skin holding a rosary between trees and with a doorway behind with wall-decorations representing yogis. Rain is falling. (illustrated)

Johnson Album 30, no.2

Inscribed on reverse in Persian: *Ragini Bhairon*

156 by 117mm

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505 iii **Bangali Ragini** A male ascetic is performing *puja* on the platform of a shrine with a leopard resting in the doorway behind, and a gold sun above the trees. (illustrated)

Johnson Album 30, no.3

Inscribed on reverse in Persian: *Malav Ragini*

156 by 118mm

505 iv **Ramakali Ragini** A lover kneels beside his lady to plead with her. The lady turns away from him and holds heir veil in position with one hand. A bed is on the right and a lamp burns. (illustrated)

Johnson Album 30, no.6

Inscribed on reverse in Persian: *Gujari*

155 by 117mm

505 v **Kamoda Ragini** A lady sits on a bed of lotus petals in a glade, raising her left hand towards a bird perched in a tree behind her. (illustrated)

Johnson Album 30, no.8

Inscribed on reverse in Persian: *Khambhavati Ragini*

156 by 117mm

505 vi **Todi Ragini** A girl stands in a glade holding a *vina* over her left shoulder and extending her right hand to a pair of deer which face her. (illustrated)

Johnson Album 30, no.9

Inscribed on reverse in Persian: *Sarang Ragini*

158 by 120mm

505 vii **Khambhavati Ragini** A lady worships Brahma in a small courtyard with a fire burning between them. (illustrated)

Johnson Album 30, no.11

Inscribed on reverse in Persian: *Raga Bhairon*

160 by 118mm

505 viii **Hindola Raga** Krishna, holding a *vina*, sits on a swing pushed by two girls. A building is on the right. (illustrated)

Johnson Album 30, no.12

Inscribed correctly on reverse in Persian: *Raga Hindol*

158 by 117mm

505 ix **Lalita Ragini** A lover holding two garlands, leaves his mistress sleeping on a bed, attended by a maid who also has her eyes closed as if dozing. (illustrated)

Johnson Album 30, no.13

Inscribed on reverse in Persian: *Gunakali Ragini*

155 by 107mm

505 x **Malavi Ragini** A lover embraces his lady as they walk towards a bed-chamber. There are trees on the left. (illustrated)

Johnson Album 30, no.14

Inscribed on reverse in Persian: *Desi Ragini*

155 by 117mm

505 xi **Desvarati Ragini** A lady clasps her hands above her head and twists her body while sitting against a cushion beneath a canopy talking with an attendant or confidante. (illustrated)

Johnson Album 30, no.15

Inscribed on reverse in Persian: *Kalyan*

158 by 119mm

505 xii **Malkos Raga** A nobleman sits on a stool holding *pan* while a girl stands behind him waving a fly-whisk. A canopy juts from the building on the right. (illustrated)

Johnson Album 30, no.16

Inscribed on reverse in Persian: *Dipak Ragini*

156 by 121mm

505 xiii **Bhairava Raga** A lord sitting on a throne under a canopy is being rubbed with sandal paste by his consort. There are two maids in attendance. (illustrated)

Johnson Album 30, no.19

Inscribed on reverse in Persian: *Raga Malkos*

157 by 117mm

505 xiv **Gauri Ragini** A girl is walking in a glade holding two flower-sticks. (illustrated)

Johnson Album 30, no.20

Inscribed on reverse in Persian: *Bilaval Ragini*

154 by 118mm

505 xv **Sri Raga** A lord sits on a throne by a verandah listening to two musicians – one is Narada playing a *vina*, the other a horse-headed *kinnara* with cymbals. (illustrated)

Johnson Album 30, no.21

Inscribed on reverse in Persian: *Sri Raga*

154 by 117mm

Reproduced: Gangoly (1935), pl.LIII, fig.C

505 xvi **Malasri Ragini** A lady sits on a bed outside a chamber holding a lotus flower from which she is about to pluck petals. There is a lotus pond in the foreground. (illustrated)

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Johnson Album 30, no.22
Inscribed on reverse in Persian: *Dhanasri Ragini*
156 by 118mm

505 xvii Gujari Ragini A lady sits on a lotus bed in a glade holding a *vina* over her shoulder and indicating with her right hand towards a bird in a tree. (illustrated)
Johnson Album 30, no.23
Inscribed on reverse in Persian: *Devsath Ragini* (cancelled), and *Barati*
152 by 115mm

505 xviii Vasanta Ragini A crowned prince holds a wand and a vase of flowers while he dances on a pad of lotus petals. A girl is on either side of him playing a drum and cymbals. There are trees behind. (illustrated)
Johnson Album 30, no.24
Inscribed on reverse in Persian: *Todi Ragini*
154 by 116mm

505 xix Dipaka Raga A prince with a flame burning in his turban sits on a couch with his lady. There are lamps beside them in the chamber. (illustrated)
Johnson Album 30, no.25
Inscribed on reverse in Persian: *Bangal Ragini*
159 by 119mm

505 xx Vilavali Ragini A lady sits on a couch before a bed-chamber looking at herself in a mirror held by a maidservant. There is a cat in the foreground. (illustrated)
Johnson Album 30, no.30
Inscribed on reverse in Persian: *Basant Ragini*
158 by 119mm

505 xxi Dhanasri Ragini A lady kneels on the floor of a bed-chamber drawing a portrait while a maid sits before her holding the pigment. (illustrated)
Johnson Album 30, no.31
Inscribed on reverse in Persian: *Ramkali Ragini*
159 by 118mm
Reproduced: Ebeling (1973), 77, pl.26

505 xxii Kedara Ragini Two ascetics, one holding a bow and arrows, sit on a plinth outside a shrine listening to a third who plays a *vina*. (illustrated)
Johnson Album 30, no.32
Inscribed on reverse in Persian: *Raga Bhairon*
155 by 116mm

505 xxiii Desakhya Ragini Four acrobats perform in a courtyard, with a pole and weights. (illustrated)
Johnson Album 30, no.33
Inscribed on reverse in Persian: *Nat Raga*
157 by 118mm

505 xxiv Vibhasa Ragini A prince and lady sit on a couch under a canopy, and the prince aims a flowery bow and arrow. There are two cats in the foreground. (illustrated)
Johnson Album 30, no.34
Inscribed on reverse in Persian: *Asavari Ragini*
158 by 118mm

506 i–iii Three paintings from a *ragamala* series

Bikaner, *c*1650
Add.Or.1236–1238; purchased 1 February 1960
Gouache with gold; paper borders
211 by 142mm; page 255 by 185mm

NOTE The style is closely derived from Popular Mughal painting of the early seventeenth century, but a certain fineness and stylisation in the painting of the trees indicates that Bikaner is the probable source of the series. The artist has varied the pattern of the sky in sympathy with each subject.

506 i Malasri Ragini A lady prepares a bed before sprinkling it with lotus petals which she has gathered in leaf baskets; set in a flowery landscape with trees. (illustrated)
Add.Or.1236
Inscribed on border in *nagari*: *18, Ragini Masri*; in Persian: *Masri*

506 ii Asavari Ragini A blue-skinned lady dressed in a leaf skirt is charming snakes as she sits on rocks beside a lotus stream.
Add.Or.1237
Inscribed on border in *nagari*: *25, Ragini Asavari*; in Persian: *Asavari*

506 iii Hindola Raga Krishna sits on a swing with four ladies attending him, one of whom holds a *vina*.
Add.Or.1238
Inscribed on border in *nagari*: *33, Raga Hindol*; in Persian: *Hindol*

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507 Girl with a parakeet

Bikaner, *c*1750

Add.Or.3813; presented by Michael Archer, 20 April 1975 (purchased from Ishwari Prasad, Patna, March 1948)

Inscribed on reverse: *portrait of Joda bhai*; monogram *M.S.* with initials *I.S.* (?) beneath

Drawing; borders of tinted paper

145 by 69mm; page 255 by 178mm

Reverse: a square seal of *Nawab Shah . . . Maskam* with the date AH1179(?)/AD1765–66 and an accompanying Persian inscription: *'Inayat Faridun Jah Shahanshah Maskam*

DESCRIPTION A girl stands facing right, with a pet parakeet perched on her left hand.

508 Maharaja Dungar Singh of Bikaner (1872–87)

Bikaner, *c*1880

Bowring Album: MSS.Eur.G.38, I, 27i; purchased July 1959

Gouache on ivory or bone; oval with narrow red border

75 by 62mm

DESCRIPTION Maharaja Dungar Singh is seated with a radiant gold halo.

509 i–xviii Eighteen illustrations to the *Ramayana* of Valmiki

Udaipur, Mewar, *c*1653

Sanskrit MS Keith 6561; I.O.3621; purchased June 1912

Inscribed on the reverse of each leaf in *nagari* characters in black: 13–18 lines of Sanskrit text from *Kanda* V (*Sundara Kanda*) of Valmiki's *Ramayana*; a few lines are written in red, and the margins on either side of the text area are ruled with inner triple and outer double lines in red; each page has a folio number written twice in the margin with a running headline identifying the *Sundara Kanda* at the top left

Gouache with gold; borders of red and yellow, or red and gold with, in most cases, coloured decoration on the gold

Published: Losty (1978), 8 and fig.3

NOTE These eighteen folios are all that survive from *Kanda* V (*Sundara Kanda*) of an illustrated manuscript of Valmiki's version of the *Ramayana* prepared originally for Rana Jagat Singh of Udaipur (1628–52), and completed early in the reign of Rana Raj Singh (1652–*c*1680). Most of the manuscript is in the British Library (Add.15295–97), contained in three bound volumes incorporating *Kandas* I, II, IV, VI and VII. While *Kanda* I is a later section dated 1712, the other four *Kandas* are all written by the scribe Mahatma Hirananda and are dated between 1650 and 1653. The original *Kanda* I is now divided between the Prince of Wales Museum, Bombay, and the collection of Sir Cowasji Jahangir, and was completed in 1649, with illustrations by the artist Manohar. The sections in the British Library are illustrated in different styles: *Kandas* III and VII follow the style of Manohar, II and VI are in the style of the artist Sahibdin, whose name is mentioned in the colophon of *Kanda* VI, while *Kanda* IV is in a freely expressed and individual manner showing ties with the Deccani-influenced Udaipur style that has been associated with Aurangabad (Doshi (1972)). The eighteen illustrations of *Kanda* V are in this latter style and can be confidently attributed to the same atelier as *Kanda* IV. The colophon of *Kanda* IV gives the date of completion VS1710/AD1653, names the reigning ruler Raj Singh, and states that the volume was commissioned by Vyasa Jaya Devaji who was probably Raj Singh's newly appointed librarian. On the basis of the strong stylistic similarity, it seems fair to conjecture that the India Office series was also completed *c*1653, the text written by Mahatma Hirananda, and the illustrations painted by the same artist or artists as *Kanda* IV. The question of the incompleteness of *Kanda* V remains open. It could be that the section never was completed, borne out by the fact that the colophon has not been written on the final folio 141 where it should have appeared, but the possibility of the existence of other leaves from *Kanda* V can by no means be ruled out.

The text of the *Sundara Kanda* is concerned with the journey of the monkey chief Hanuman to Lanka, where he enters the city of the demon king Ravana and meets with Sita whom Ravana has abducted. Hanuman then reports back to Rama, who with Hanuman's encouragement determines to mount a rescue operation. The subjects of the eighteen leaves have been traced through the English translation of Valmiki's *Ramayana* made by H. P. Shastri, based on a recension where the division between the *Sundara Kanda* and *Yuddha Kanda* is made at an earlier point, accounting for the appearance of nos 509xiii–xviii under the *Yuddha Kanda* of Shastri's version.

509 i Hanuman arriving on the island of Lanka (illustrated)

Numbered folio 2

210 by 332mm; page 240 by 373mm

DESCRIPTION Hanuman crouches by a hillock in the foreground, pondering how he should enter Ravana's palace without disturbing the guards. He subsequently makes the decision to reduce himself to the size of a cat and enter the city after sunset to search for Sita.

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509 ii Hanuman observing Lanka at night (illustrated)

Numbered folio *3*

207 by 330mm; page 232 by 357mm

DESCRIPTION Hanuman is perched on the roof of Ravana's palace, which has its own moat, and he is also seen on the domed roofs of the main city on the right.

509 iii Hanuman in the Ashoka grove (illustrated; *see also* colour pl.16)

Numbered folio *33*

210 by 356mm; page 245 by 390mm

DESCRIPTION From a position high in a Shingshapa tree Hanuman observes Sita attended by a band of female titans; Ravana arrives with female attendants and begs Sita to marry him.

509 iv Hanuman making his presence known to Sita (illustrated)

Numbered folio *50*

196 by 350mm; page 232 by 383mm

DESCRIPTION Hanuman offers to carry Sita away to safety, but she declines fearing the retributions of the titans.

509 v Hanuman slaying the Kinkaras (illustrated)

Numbered folio *64*

203 by 347mm; page 240 by 382mm

DESCRIPTION Wishing to fight with the titan armies Hanuman creates havoc in the Ashoka grove until the alarm is raised, and then proceeds to vanquish the forces that Ravana sends against him.

509 vi Hanuman conquering another army sent by Ravana (illustrated)

Numbered folio *65*

197 by 357mm; page 235 by 395mm

DESCRIPTION Seven of Ravana's ministers set out at the head of a large army, and Hanuman upsets their chariots and puts them to rout.

509 vii The battle with the five generals (illustrated)

Numbered folio *70*

196 by 347mm; page 225 by 375mm

DESCRIPTION Ravana sends five of his best generals at the head of an army, but Hanuman dispatches these too.

509 viii Hanuman fighting with Indrajita (illustrated)

Numbered folio *73*

198 by 343mm; page 238 by 382mm

DESCRIPTION Hanuman picks up boulders to hurl at Indrajita who releases arrows from his chariot drawn by four lions. Indrajita calls upon Brahma who grants him a special power with which Hanuman is struck to the ground and bound.

509 ix Hanuman brought before Ravana (illustrated; *see also* colour pl.16)

Numbered folio *75*

201 by 350mm; page 240 by 385mm

DESCRIPTION Hanuman determines not to resist the power of Brahma, and is bound by the titans and taken to Ravana for questioning.

509 x Hanuman about to leave Lanka (illustrated)

Numbered folio *84*

200 by 343mm; page 235 by 377mm

DESCRIPTION Hanuman breaks his bonds and scales the mountain Arishta, the rocks crumbling beneath his great weight, and prepares to leap into the air to fly home.

509 xi The monkeys in Sugriva's grove at Madhuvana (illustrated)

Numbered folio *96*

200 by 346mm; page 230 by 375mm

DESCRIPTION On hearing Hanuman's accounts of his adventures the monkeys get excited and ask permission of the guardian Dadhimukha to enter the private grove of their king Sugriva. They proceed to get drunk on excesses of honey, and their behaviour deteriorates.

509 xii Angada encouraging the monkeys to stay (illustrated)

Numbered folio *99*

201 by 354mm; page 228 by 380mm

DESCRIPTION Dadhimukha is upset at the devastation of Sugriva's grove, and attempts to restrain the monkeys, who find support from Hanuman and Angada.

509 xiii Rama and Lakshmana listen to Hanuman (illustrated)

Numbered folio *107*

199 by 343mm; page 235 by 380mm

DESCRIPTION Hanuman gives his account of Lanka and its strength, and urges that Rama and Lakshmana

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set out for Lanka at the next propitious hour in order to rescue Sita.

509 xiv Rama and Lakshmana travelling to Lanka with the monkeys (illustrated)

Numbered folio *109*

199 by 348mm; page 235 by 380mm

Published: Losty (1978), fig.3

DESCRIPTION Rama rides on the shoulders of Hanuman and Lakshmana on Angada, and another monkey carries their tiger-skin.

509 xv Bibishana before Rama and Lakshmana (illustrated)

Numbered folio *131*

196 by 353mm; page 225 by 386mm

DESCRIPTION As Rama and the army of monkeys approach Lanka, Ravana's younger brother Bibishana argues with Ravana that he cannot possibly withstand such an army and should hand over Sita to obtain peace. They disagree, and Bibishana defects to Rama's camp with four titans.

509 xvi Rama anoints Bibishana (illustrated)

Numbered folio *132*

206 by 368mm; page 240 by 394mm

DESCRIPTION After Bibishana has given his account of Ravana's strength, Rama swears to overcome him, and directs Lakshmana to fetch some sea water with which he anoints the new ally.

509 xvii Rama lies by the ocean (illustrated)

Numbered folio *133*

198 by 350mm; page 230 by 381mm

DESCRIPTION Rama demands that the ocean should allow him a passage over to Lanka, and he lies down beside it for three nights to concentrate his mind on the matter. When this has no effect he vents his anger on the ocean with arrows.

509 xviii The armies cross to Lanka (illustrated)

Numbered folio *141*

214 by 361mm; page 240 by 389mm

DESCRIPTION The monkey Nala offers to build a causeway, and he marshals the monkeys to make a success of the task. They then cross safely, some swimming in the sea by the causeway, Bibishana and his titans flying above.

510 Vishnu with a consort

Mewar, *c*1760

Bellasis Album: MSS.Eur.G.45/6 (scrapbook, I), f.89; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache; orange border

200 by 155mm; page 218 by 168mm

DESCRIPTION Vishnu is seated in a garden with a consort and five girls in attendance, one with a *tambur*.

511 i–xcv Ninety-five scenes from the *Bhagavata Purana* and other popular and religious themes

Khandesh, Mewar style, *c*1780

Add.Or.2871–2965 (formerly Albums 72 and 73); purchased 28 March 1925

Gouache with gold; laid down on card leaves of two volumes and uniformly bound in scoured brown leather with gilt lettering

Page 400 by 290mm

NOTE These two albums bear the bookplate of Sir Henry Evan Murchison James, K.C.I.E. (1846–1923) who was in India from 1865 until his retirement in 1900. He was posted during his career to Bombay, Bengal, Ahmedabad and Sind. The gilt inscription on the covers of the albums reads *Pictures of Hindoo Mythology from the Fort of Parola Khandesh*, and it can be assumed that James acquired the pictures at Parola (East Khandesh, Bombay).

The style of the miniatures is quite uniform, and is almost identical to the style current at Udaipur during the second half of the eighteenth century. Furthermore the pigments used are characteristic of Udaipur painting. Two of the pictures differ in that they are executed in a debased or folk version of the style (nos 511xx and xlii), but the majority are distinguished by their simplification, for in most cases only the bare essentials of each subject have been depicted. The other notable feature is a slight Deccani flavour that is distinguishable in some of the more popular subjects (*eg* nos 511xvi and xxiv). In the seventeenth century the Udaipur style had been linked with painting at Aurangabad, and the geographical position of Khandesh between Udaipur and Aurangabad could therefore be significant. Thus, although the fact that the pictures were obtained at Parola should not alone be taken as proof of origin, the pictures can be attributed to the presence, perhaps temporarily, of the Udaipur tradition in Khandesh.

The illustrations are mostly the more popular scenes from the *Bhagavata Purana*, telling the story of Krishna and his love-match with Radha. Others are of a devotional nature, depicting Shiva and the incarnations of Vishnu, while subjects of a more general nature are in the minority.

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511 i Vishnu and Lakshmi

Add.Or.2871

225 by 155mm

DESCRIPTION Vishnu and Lakshmi ride upon Garuda; silver background.

511 ii Radha and Krishna

Add.Or.2872

212 by 157mm

DESCRIPTION Radha and Krishna embrace while a girl talks with them.

511 iii Radha

Add.Or.2873

223 by 158mm

DESCRIPTION Radha sits in a courtyard in conversation with a companion while Krishna appears at a doorway being introduced by a girl.

511 iv A girl and Krishna

Add.Or.2874

223 by 156mm

DESCRIPTION A girl reasons with Krishna who stands with a gopi in a pavilion.

511 v A lady at a shrine

Add.Or.2875

228 by 161mm

DESCRIPTION A lady worships at a shrine to Shiva, with a girl attendant, and a white bull.

511 vi Krishna (illustrated)

Add.Or.2876

208 by 161mm

DESCRIPTION Krishna sits on a terrace with two girl musicians and a *chauri*-bearer.

511 vii Krishna

Add.Or.2877

218 by 161mm

DESCRIPTION Krishna reclining in a yellow pavilion is offered a dish by a girl servant.

511 viii Radha and Krishna in a swing

Add.Or.2878

208 by 155mm

DESCRIPTION Radha and Krishna sit in a swing flanked by attendants.

511 ix Radha and Krishna

Add.Or.2879

209 by 154mm

DESCRIPTION Krishna stands on a boulder playing his flute, and Radha is on the left with a white cow.

511 x A tiger hunt

Add.Or.2880

212 by 158mm

DESCRIPTION A raja on horseback shoots a tiger which emerges from a rocky cavern.

511 xi Radha and Krishna (illustrated)

Add.Or.2881

234 by 165mm

DESCRIPTION Radha is led by Krishna up steps to a chamber with two girls following.

511 xii The child Krishna and Brahma

Add.Or.2882

225 by 160mm

DESCRIPTION Krishna floats on a lotus leaf on the ocean; Brahma is on the lotus which grows from his navel.

511 xiii Radha and Krishna

Add.Or.2883

156 by 200mm

DESCRIPTION Radha and Krishna stand in an archway stretching their arms above their heads.

511 xiv Krishna and gopis

Add.Or.2884

155 by 228mm

DESCRIPTION Krishna and two cowherds molest two gopis, upsetting the pots from their heads.

511 xv Bakhasura

Add.Or.2885

151 by 213mm

DESCRIPTION Krishna kills the crane demon, Bakhasura; Balarama is on the right.

511 xvi A tiger hunt

Add.Or.2886

157 by 224mm

DESCRIPTION A prince is hunting from an elephant, shooting an attacking tiger with bow and arrow.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

511 xvii **Vamana avatara (the Dwarf)**

Add.Or.2887

155 by 215mm

DESCRIPTION Vamana's hands are being anointed with water by King Bali and Vishnu is in his striding attitude on the right.

511 xviii **Two black bucks fighting**

Add.Or.2888

98 by 178mm

511 xix **Yasoda and Krishna**

Add.Or.2889

162 by 220mm

DESCRIPTION The gopis greet Yasoda who stands on a terrace with the child Krishna.

511 xx **Lakshmi**

Add.Or.2890

194 by 235mm

DESCRIPTION The lustration of the goddess Lakshmi who is seated on a lotus while two white elephants pour pots over her.

511 xxi **Two stallions fighting**

Add.Or.2891

118 by 166mm

511 xxii **Rama avatara**

Add.Or.2892

152 by 217mm

DESCRIPTION A man kneels before Rama, with Lakshmana on the right.

511 xxiii **The forest fire**

Add.Or.2893

159 by 218mm

DESCRIPTION Krishna swallows the forest fire which has surrounded the herds.

511 xxiv **Chand Bibi**

Add.Or.2894

161 by 227mm

DESCRIPTION Chand Bibi hawking on a chestnut stallion.

511 xxv **Krishna and gopis**

Add.Or.2895

155 by 215mm

DESCRIPTION Two gopis gesture to Krishna who stands on a boulder.

511 xxvi **Rama and Sita**

Add.Or.2896

155 by 213mm

DESCRIPTION Rama and Sita are enthroned, revered by Lakshmana and Hanuman.

511 xxvii **The demon Pralamba**

Add.Or.2897

159 by 215mm

DESCRIPTION Krishna overcomes the demon Pralamba by riding upon his shoulders, and is watched by Balarama and a cowherd.

511 xxviii **Shiva**

Add.Or.2898

155 by 218mm

DESCRIPTION Shiva sits beneath a tree, attended by Parvati. The white bull is on the right and the tiger on the left.

511 xxix **Brahma and Krishna**

Add.Or.2899

158 by 221mm

DESCRIPTION Brahma kneels before Krishna who stands upon a boulder. Balarama is on the left and two cows are on the right.

511 xxx **Krishna**

Add.Or.2900

155 by 219mm

DESCRIPTION Krishna milks a cow into a gold pot while a gopi restrains the calf on the right.

511 xxxi **Radha and Krishna**

Add.Or.2901

156 by 216mm

DESCRIPTION Radha and Krishna exchange clothes while a girl watches dismayed in the pavilion on the right.

511 xxxii **Narasimha avatara (the Man-lion)**

Add.Or.2902

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

156 by 211mm

DESCRIPTION The man-lion disembowels the heretical king Hiranyakasipu.

511 xxxiii Ugrasura (illustrated)

Add.Or.2903

158 by 220mm

DESCRIPTION The snake demon Ugrasura swallows Krishna and the cowherds; they emerge again from a rupture in the demon's head.

511 xxxiv A bull fight

Add.Or.2904

120 by 175mm

DESCRIPTION Two bulls fight beside water with small red covers on their backs.

511 xxxv Krishna

Add.Or.2905

161 by 227mm

DESCRIPTION The child Krishna drags down a tree with the mortar to which he is tied; two men kneel in reverence.

511 xxxvi Krishna

Add.Or.2906

163 by 231mm

DESCRIPTION Krishna stands upon a boulder in the river's waters with cattle on either side.

511 xxxvii Kesi

Add.Or.2907

160 by 220mm

DESCRIPTION Krishna plunges his hand down the throat of the horse demon Kesi; Balarama is on the left.

511 xxxviii Varaha avatara (the Boar)

Add.Or.2908

158 by 226mm

DESCRIPTION The boar tramples upon the demon Hiranyaksha.

511 xxxix Krishna and Radha (illustrated)

Add.Or.2909

159 by 220mm

DESCRIPTION Krishna is sprawled upon a couch before a bower while Radha and another girl enter from the right.

511 xl Krishna

Add.Or.2910

154 by 216mm

DESCRIPTION Krishna rides in the poop of a boat; two girls play music and a third paddles.

511 xli Parasurama avatara (Rama with the axe)

Add.Or.2911

159 by 215mm

DESCRIPTION Rama confronts Kartavirya, the many-armed king of the Haihayas.

511 xlii A nautch

Add.Or.2912

205 by 240mm

DESCRIPTION A ruler sits smoking a hookah and holding a flower, while two girls dance before him and two male musicians play.

511 xliii Vishnu

Add.Or.2913

156 by 198mm

DESCRIPTION Vishnu is enthroned on a red terrace with two worshippers bearing *chauris* standing on either side.

511 xliv Two camels fighting with their necks intertwined

Add.Or.2914

105 by 169mm

511 xlv Two boars fight, prancing at one another

Add.Or.2915

104 by 170mm

511 xlvi A demon

Add.Or.2916

225 by 155mm

DESCRIPTION A fiery demon dances on a green hillside before a girl with blue skin.

511 xlvii Krishna

Add.Or.2917

205 by 155mm

DESCRIPTION Krishna is accompanied by two girls in the sky who clasp their arms about him in representation of the circular dance, while gods pour blossoms upon them.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

511 xlviii A boar hunt

Add.Or.2918

221 by 160mm

DESCRIPTION A raja hunts boar, riding a pink horse and using a bow and arrow, aided by a white hound.

511 xlix Radha and Krishna walk in a glade at night

Add.Or.2919

234 by 163mm

511 l Rama and Lakshmana

Add.Or.2920

218 by 164mm

DESCRIPTION Rama and Lakshmana chase the golden two-headed deer with bows and arrows.

511 li Girls and a dog

Add.Or.2921

208 by 156mm

DESCRIPTION Two girls drink in a glade with a dog at their feet.

511 lii Radha and Krishna

Add.Or.2922

208 by 160mm

DESCRIPTION Radha and Krishna stand facing one another in a formal garden between pavilions.

511 liii Radha and Krishna

Add.Or.2923

215 by 160mm

DESCRIPTION Radha and Krishna stand in a swing while two gopis push them.

511 liv The hour of cowdust

Add.Or.2924

287 by 230mm

DESCRIPTION Krishna herds cattle towards a building at the hour of cowdust; two gopis stand at the doorway to greet him.

511 lv Radha and Krishna

Add.Or.2925

293 by 230mm

DESCRIPTION Radha and Krishna embrace in a garden at night; a gopi waves a *chauri* while two others play music.

511 lvi Mount Govardhan

Add.Or.2926

304 by 223mm

DESCRIPTION Krishna, in his four-armed form, raises Mount Govardhan upon his finger; Radha, Nanda and two cowherds shelter beneath.

511 lvii Krishna

Add.Or.2927

304 by 224mm

DESCRIPTION Krishna is represented as Vishnu, seated with Radha and four gopis by a pool at night.

511 lviii Indra

Add.Or.2928

310 by 225mm

DESCRIPTION Indra, with his elephant on the left, makes obeisance to four-armed Krishna.

511 lix Hide-and-seek

Add.Or.2929

297 by 223mm

DESCRIPTION Krishna and the gopis play hide-and-seek; Krishna is covering Radha's eyes while the others hide.

511 lx A storm

Add.Or.2930

197 by 148mm

DESCRIPTION Radha flees from a storm into the arms of Krishna who is on a terrace.

511 lxi Krishna and gopis

Add.Or.2931

215 by 156mm

DESCRIPTION Four gopis try to persuade Krishna to accompany them, each tugging at him.

511 lxii Radha and Krishna

Add.Or.2932

232 by 160mm

DESCRIPTION Radha and Krishna dance vigorously on a blue hillside.

511 lxiii Radha

Add.Or.2933

231 by 158mm

DESCRIPTION Radha and a companion gopi stand in a landscape feeding a peacock.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

511 lxiv Krishna as Vishnu

Add.Or.2934

275 by 219mm

DESCRIPTION Krishna dances and plays his flute with Radha and another gopi. There are four figures around them including Brahma and Shiva.

511 lxv Radha and Krishna

Add.Or.2935

220 by 158mm

DESCRIPTION A girl flees from Krishna into the arms of Radha who stands at the top of a flight of steps.

511 lxvi A yogini

Add.Or.2936

229 by 168mm

DESCRIPTION A yogini worships the sun, pouring water from a gold pot with her attendant behind her.

511 lxvii Radha and Krishna

Add.Or.2937

212 by 155mm

DESCRIPTION Radha embraces Krishna as he sits against a bolster before a pavilion.

511 lxviii Radha and Krishna

Add.Or.2938

212 by 154mm

DESCRIPTION Radha stretches her arms above her head while Krishna enters from a door on the right.

511 lxix Shiva and Parvati

Add.Or.2939

207 by 156mm

DESCRIPTION Shiva and Parvati ride a white bull, Shiva holding his trident.

511 lxx Krishna

Add.Or.2940

213 by 159mm

DESCRIPTION Krishna is seated on a hillock playing his flute. Two cows are on the left and Radha and a gopi are on the right.

511 lxxi A tiger fighting with a bull

Add.Or.2941

108 by 150mm

511 lxxii Radha and gopis

Add.Or.2942

237 by 166mm

DESCRIPTION Radha and three gopis play on a swing suspended from a tree.

511 lxxiii Krishna and Radha

Add.Or.2943

236 by 167mm

DESCRIPTION Krishna appears as Vishnu before Radha, and another girl surveys the scene from steps on the left.

511 lxxiv Mahishasura

Add.Or.2944

203 by 145mm

DESCRIPTION The Devi upon her tiger kills the demon Mahishasura.

511 lxxv Krishna

Add.Or.2945

215 by 157mm

DESCRIPTION Krishna appears as Vishnu before a gopi who stands outside a field pavilion.

511 lxxvi The ass demon

Add.Or.2946

225 by 157mm

DESCRIPTION Krishna vanquishes an ass demon, one of the companions of the demon Dhenuka; Balarama watches.

511 lxxvii Radha and Krishna

Add.Or.2947

233 by 165mm

DESCRIPTION Radha turns away from Krishna who sits on a terrace; another girl intercedes.

511 lxxviii Krishna

Add.Or.2948

210 by 158mm

DESCRIPTION Krishna refuses fruit from a girl servant; Radha is seated on the left.

511 lxxix Krishna

Add.Or.2949

221 by 163mm

DESCRIPTION Krishna sits beneath a tree with two cowherds; three cows are in the foreground.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

511 lxxx **Kurma avatara (the Tortoise)**

Add.Or.2950

221 by 155mm

DESCRIPTION Vishnu arises from the mouth of a green tortoise. Brahma stands on the left.

511 lxxxi **A ruler**

Add.Or.2951

221 by 157mm

DESCRIPTION A ruler is dressed in white with a green halo, riding a chestnut stallion.

511 lxxxii **Krishna**

Add.Or.2952

202 by 155mm

DESCRIPTION Krishna washes his feet with water which he pours from a gold ewer. A girl helps him while another waves a *chauri*.

511 lxxxiii **A courtier**

Add.Or.2953

221 by 147mm

DESCRIPTION A courtier is dressed in white, standing holding a pink flower, his shield strapped high on his back and his turban tied about his chin with a twisted band; green background.

511 lxxxiv **Krishna**

Add.Or.2954

184 by 160mm

DESCRIPTION Krishna causes four gopis to upset their pots of curds.

511 lxxxv **Kaliya**

Add.Or.2955

224 by 155mm

DESCRIPTION Krishna dances upon the head of the serpent Kaliya, while two of Kaliya's wives plead with Krishna from either side.

511 lxxxvi **Shiva and Parvati**

Add.Or.2956

229 by 156mm

DESCRIPTION Shiva sits beneath a tree with Parvati, offering a ring to the demon who kneels before him.

511 lxxxvii **Gopis**

Add.Or.2957

213 by 160mm

DESCRIPTION Two gopis, one bowing, the other prostrate, praise Krishna who is dancing on a boulder.

511 lxxxviii **Krishna**

Add.Or.2958

235 by 164mm

DESCRIPTION Krishna sits on a terrace under a canopy while two girls play a *tambur* and a drum for him.

511 lxxxix **Vishnu and Lakshmi**

Add.Or.2959

157 by 219mm

DESCRIPTION Vishnu reclines on the serpent, as Lakshmi kneels at his feet.

511 xc **A tiger hunt**

Add.Or.2960

221 by 164mm

DESCRIPTION A tiger mauls a hunter while a second hunter shoots at it from horseback.

511 xci **Krishna**

Add.Or.2961

217 by 156mm

DESCRIPTION Krishna greets two girls who approach him carrying a drum and a *tambur*.

511 xcii **Radha and Krishna playing chaupar on a terrace**

Add.Or.2962

207 by 157mm

511 xciii **Vishnu and Shiva**

Add.Or.2963

227 by 160mm

DESCRIPTION Vishnu stands with Shiva in a glade, offering him a silver quoit.

511 xciv **Gajendra-moksha**

Add.Or.2964

226 by 156mm

DESCRIPTION Vishnu and Garuda fly to the rescue of the elephant king.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

511 xcv **Krishna**

Add.Or.2965

231 by 159mm

DESCRIPTION Krishna plays the flute, standing at the foot of a tree and attended by five cows.

512 Shiva and Parvati

Mewar, late 18th century

Add.Or.2861; mounted in an album (formerly Album 70); presented 21 April 1915

Gouache: yellow and red borders

203 by 130mm; page 257 by 178mm

DESCRIPTION Shiva and Parvati sit arm in arm on a tiger-skin beneath a tree. Shiva has a halo and is holding his trident. The white bull and tiger are in the foreground.

513 i–ii Two amorous scenes

Mewar, *c*1830

Add.Or.2862–2863; mounted in an album (formerly Album 70); presented 21 April 1915

Gouache; yellow and red borders

513 i A night encounter

Add.Or.2862

226 by 158mm; page 290 by 205mm

DESCRIPTION A lover climbs a rope to reach his mistress, as her maidens show dismay and the guards sleep beneath.

513 ii A girl with companions

Add.Or.2863

166 by 132mm; page 205 by 164mm

DESCRIPTION She has her arms about the shoulders of her companions as they escort her; green background.

514 i–iii Three portraits of Ranas of Udaipur

Udaipur, Mewar, *c*1820–55

Add.Or.3178, and India Office Album 43, nos 4514–15

514 i Rana Bhim Singh (1778–1828)

Udaipur, *c*1820

Add.Or.3178; presented by Mildred and W. G. Archer, 29 January 1971

Inscribed on front in *nagari* characters: *Ranaji Bhim Singh*; in Persian: *Ra'na Bhim Singh Bahadur Bhim*

Line drawing with touches of watercolour

200 by 128mm

DESCRIPTION Rana Bhim Singh smokes a hookah while riding on horseback. Below is a sketch of a European military officer by another hand.

NOTE This drawing was acquired by W. G. Archer from the Patna artist, Ishwari Prasad, in March 1948. It is possible that the sketch of the European officer was added by a Patna painter.

514 ii Rana Jawan Singh (1828–38)

Udaipur, *c*1835

India Office Album 43, no.4515

Inscribed on label beneath: *Maharana Juwun Singh*; on reverse: *Representing Maha Rana Juwan Singh riding in Procession*; and: *Paris Exh.1855 Lot 324*; an incomplete Hindi inscription ends: *pa chekh* [dekh?] *va si maheraval huto singh ji*

Gouache; green border, outer red border trimmed

368 by 261; page 373 by 275mm

DESCRIPTION Rana Jawan Singh rides upon a caparisoned elephant, his retainers on foot bear his hookah and other accoutrements.

514 iii Rana Sarup Singh (1842–61)

Udaipur, *c*1855

India Office Album 43, no.4514

Inscribed at top with Hindi identification: *sri darabar Sarup Sing ji go ko nata vacataro ram asojavik 15*; inscribed on label beneath in English: *Maharana Saroop Singh of Oodypore (1855)*; on reverse: *Representing the present Maharana Saroop Singh of Oodypore. (Paris Exh. 1855. Bengal No.9334½)*

Gouache; grey and blue borders

335 by 215mm; page 374 by 275mm

DESCRIPTION Rana Sarup Singh rides upon a chestnut stallion, his retainers on foot carry sunshades and royal accroutrements.

515 i–ii Two rulers of Udaipur

Udaipur, *c*1850

Bowring Album: MSS.Eur.G.38, I, 18 f and g; purchased July 1959

Gouache; black and red borders

149 by 116mm; with border 175 by 140mm

515 i Rana Sangram Singh of Udaipur (1509–30)

MSS.Eur.G.38, I, 18f

Inscribed on label beneath: *Maharana Sanga or Sangram Singh of Mewar 1509–1538*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DESCRIPTION Rana Sangram Singh stands dressed in chain mail, holding a lance. He is blind in his right eye.

515 ii **Rana Pratap Singh of Udaipur (1572–97)**

MSS.Eur.G.38, I, 18g

Inscribed on label beneath: *Maharana Pratap Singh 1572–1597*

DESCRIPTION Rana Pratap Singh stands dressed in chain mail; he has two swords at his side and holds a lance.

516 i–viii Eight illustrations of the *avataras* of Vishnu

Amber, *c*1720

Johnson Album 48, nos 2–5, 7, 10; 51, nos 3 and 5

Gouache with gold; on album pages with gilt-sprinkled mauve and plain borders

NOTE The six pictures of Album 48 were made up to a set of ten at Lucknow, probably especially for Johnson, *see* no.359. On the reverse are Persian descriptions of the subjects written for Johnson. The two pictures of Album 51 were apparently acquired separately, and do not bear Persian descriptions.

516 i **Kurma avatara (the Tortoise)**

Johnson Album 48, no.2

Inscribed above in *nagari*: *Kurma*

222 by 153mm; page 333 by 248mm

DESCRIPTION Gods and demons churn the ocean with the serpent Vasuki and Mount Mandara. Vishnu is seated above.

516 ii **Varaha avatara (the Boar)**

Johnson Album 48, no.3

221 by 154mm; page 333 by 248mm

DESCRIPTION Vishnu, boar-headed, balances the world on his tusks. Standing in reverence on either side are Garuda, Jambavat, Brahma, Shiva and Indra. Hiranyaksha lies conquered in the waters below.

516 iii **Narasimha avatara (the Man-lion)** (illustrated)

Johnson Album 48, no.4

Inscribed above in *nagari*: *Narasimha*

222 by 151mm; page 333 by 248mm

DESCRIPTION The lion-headed Vishnu emerges from a stone pillar to disembowel the blasphemous Hiranyakasipu. Prahlada stands by with head averted.

516 iv **Vamana avatara (the Dwarf)**

Johnson Album 48, no.5

223 by 151mm; page 333 by 248mm

DESCRIPTION Vishnu in his dwarf form completes the strides which carry him to the upper region where four figures pour the Ganges from water-pots. One of four wrestlers clings to Vishnu's foot, but the other three have fallen beneath. Bali watches with his consort and the priest Sukra from below.

516 v **Rama avatara**

Johnson Album 48, no.7

Inscribed above in *nagari*: *Rama*

220 by 153mm; page 333 by 248mm

DESCRIPTION Hanuman stands before Rama who is sitting on a hillock with Sita and Lakshmana.

516 vi **Kalki avatara (the White Horse)**

Johnson Album 48, no.10

Inscribed above in *nagari*: *Kalki*

221 by 153mm; page 333 by 248mm

DESCRIPTION Kalki sits on a silver throne holding a fly-whisk over his shoulder, while the white horse stands behind with legs and belly painted red as a symbol of victory.

516 vii **Balarama avatara** (illustrated)

Johnson Album 51, no.3

Numbered 77 in Persian inventory note

220 by 155mm; page 305 by 207mm

DESCRIPTION Balarama diverts the river Jumna with his ploughshare. He is followed by a milkmaid, Krishna, and a cowherd. Cattle are being watered at the river bank.

516 viii **Krishna avatara**

Johnson Album 51, no.5

Numbered 82 in Persian inventory note

217 by 152mm; page 303 by 206mm

DESCRIPTION An image of Krishna is seated in a shrine between images of Balarama and Subadhra. Each of the figures hold lotuses with their hands held in attitudes of reverence. Two worshippers and a woman dance to a drummer in the foreground.

517 i–xxvi Twenty-six paintings from a *ragamala* series

Jaipur, *c*1760

Johnson Album 33, nos 1, 3–9, 12–14, 16, 17, 20–25, 27, 28, 30–34

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Arranged according to the Ordinary system (*see* Appendix, p.320)

Gouache with gold; yellow panel above each picture with Hindi verses written in black; trimmed red borders

250 by 165mm; page 260 by 175mm

Published: Ebeling (1973), 190, no.59; Waldschmidt (1975), 538, no.20

NOTE The Hindi verses written on each picture usually include a *chaupai* and *doha*, giving the identification of the *raga* or *ragini* and its original number in the series.

This style of *ragamala* painting, with its small figures and attention to numerous details, is one of the most prolific of its period. Numerous sets exist in collections in many countries, and they are remarkable for their uniformity and consistency. The background and features of the style have been summarised by Ebeling ((1973), 94), who also points out on p.190 that this iconography is normal for the eighteenth-century Jaipur tradition although 'Devgandar has no performing musician, but the big-horn sheep is there, . . . Kamod and Bangal are bare-chested, rather busty women without the usual translucent veil'.

517 i **Bhairava Raga** A lord seated with a consort, puts a hand upon her breast. Four other girls are in attendance with *chauris* and sandal paste, which is being prepared in the foreground. (illustrated)

Johnson Album 33, no.4

Identified in Hindi: *Bhairava Raga* and numbered *1*

517 ii **Bhairavi Ragini** A lady, kneeling and playing cymbals, worships at a lingam shrine to Shiva. Three maids are in attendance on the left. (illustrated)

Johnson Album 33, no.23

Identified in Hindi: *Bhairavi Ragini* and numbered *2*; on reverse in Persian: *Ragini Bhairavi*

517 iii **Malasri Ragini** A lady sits on a verandah picking petals from a lotus with two maids in attendance.

Johnson Album 33, no.28

Identified in Hindi: *Malasri Ragini* and numbered *4*; on reverse in Persian: *Ragini Malasri*

517 iv **Patamanjari Ragini** A confidante offers *pan* to her lady to console her for the faithlessness of her lover who is seen at an upper window holding a rose, symbolising a rival.

Johnson Album 33, no.33

Identified in Hindi: *Patamanjari Ragini* and numbered *5*; on reverse in Persian: *Ragini Patamanjari*

517 v **Lalita Ragini** The lover leaves his lady at dawn, carrying a garland. His horse and groom wait in the foreground.

Johnson Album 33, no.21

Identified in Hindi: *Lalita Ragini* and numbered *6*; on reverse in Persian: *Ragini Lalit*

517 vi **Malkos Raga** A prince and his consort sit on a throne attended by maids; the consort offers *pan* while the prince holds her breast. Two musicians are playing.

Johnson Album 33, no.25

Identified in Hindi: *Malakaus Raga* and numbered *7*

517 vii **Gauri Ragini** A girl holding two flower-sprays stands at the foot of a hill by a fountain. (illustrated)

Johnson Album 33, no.24

Identified in Hindi: *Gauri Ragini* and numbered *8*; on reverse in Persian: *Ragini Gauri*

517 viii **Malavi Ragini** A couple walk arm in arm towards a bed-chamber; the man holds a garland. A moon-chariot is crossing the sky.

Johnson Album 33, no.20

Identified in Hindi: *Malavi Ragini* and numbered *10*; on reverse in Persian: *Ragini Mala Gauri*

517 ix **Ramakali Ragini** A penitent lover kneels before his mistress who turns away from him. The lover's horse with a *sais* is in the foreground.

Johnson Album 33, no.34

Identified in Hindi: *Ramakali Ragini* and numbered *11*; on reverse in Persian: *Ramkali Ragini Malkaus*

517 x **Gunakali Ragini** A lady attended by a maid, gathers flower-heads from two vases to make a garland for her lover.

Johnson Album 33, no.31

Identified in Hindi: *Gunakali Ragini* and numbered *12*; on reverse in Persian: *Gunkali*

517 xi **Vilavali Ragini** A lady seated on a bed performs her toilet before a mirror held by a maid. A second maid waves a *chauri* and two cockerels are in the foreground.

Johnson Album 33, no.8

Identified in Hindi: *Vilavali Ragini*, and numbered *14*; on reverse in Persian: *Ragini* . . . (defaced)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

517 xii **Todi Ragini** A girl holds a *vina* while feeding grass to deer which approach her from either side. There is a shrine on a hill behind.

Johnson Album 33, no.17

Identified in Hindi: *Todi Ragini* and numbered *15*; on reverse in Persian: *Ragini Todi*

Reproduced: I.O.L. postcard: colour series no.7

517 xiii **Desakhya Ragini** Four male acrobats and a girl perform in a field, wrestling, weight-lifting and climbing a pole.

Johnson Album 33, no.13

Identified in Hindi: *Desakhya Ragini* and numbered *16*; on reverse in Persian: *Ragini Desakhya*

517 xiv **Devgandhar Ragini** A long-haired bearded ascetic sits on a tiger-skin outside a pavilion attended by a disciple. There is a blue ram in the foreground.

Johnson Album 33, no.30

Identified in Hindi: *Devagandhari Ragini* and numbered *17*; on reverse in Persian: *Ragini Devagandhar*

517 xv **Madhumadhavi Ragini** A girl runs from her bed-chamber in a storm holding up a vessel of food to a peacock perched above. A maid is holding a *chauri*.

Johnson Album 33, no.27

Identified in Hindi: *Madhumadhavi Ragini* and numbered *18*; on reverse in Persian: *Ragini Madhumadhavi*

517 xvi **Dhanasri Ragini** A lady paints a portrait of her lover who rides a blue horse led by a *sais* in the foreground. (illustrated)

Johnson Album 33, no.14

Identified in Hindi: *Dhanasri Ragini* and numbered *20*; on reverse in Persian: *Ragini Dhanasri*

Published: Stchoukine (1929), pl.LXXV

517 xvii **Varari Ragini** Two lovers are seated on a bed, the lady is waving a cloth while the man touches her breast. A maid is waving a *chauri* on the right.

Johnson Album 33, no.1

Identified in Hindi: *Varari Ragini* and numbered *23*; on reverse in Persian: *Ragini Bairari*

517 xviii **Desvarati Ragini** The *nayika* sits on a couch, clasping her hands above her head and twisting her body into a posture of longing. There are two maids in attendance.

Johnson Album 33, no.7

Identified in Hindi: *Desa-vairari Ragini* and numbered *24*; on reverse in Persian: *Desh Bairari*

517 xix **Gujari Ragini** A lady sits outside a chamber playing a *vina* with a peacock fanning his tail before her. A maid is seated on the right.

Johnson Album 33, no.16

Identified in Hindi: *Gujari Ragini* and numbered *26*; on reverse in Persian: *Ragini Gujari*

517 xx **Vibhasa Ragini** The *nayaka* portrayed as Krishna aims a lotus-tipped arrow towards the *nayika* who sleeps on a bed and is fanned by a maid.

Johnson Album 33, no.5

Identified in Hindi: *Vibhasa Ragini* and numbered *29*; on reverse in Persian: *Ragini Bibhas*

517 xxi **Bangali Ragini** A female ascetic sits on a deer-skin holding pink flowers and a rosary. A tiger is chained in a pavilion before her. (illustrated)

Johnson Album 33, no.6

Identified in Hindi: *Bangali Ragini* and numbered *30*; on reverse: inscription in Persian partly missing

517 xxii **Sri Raga** A prince and consort sit listening to the music of the *vina*-player Narada, accompanied by cymbals. Two maids are standing on the right.

Johnson Album 33, no.12

Identified in Hindi: *Sri Raga* and numbered *31*; on reverse in Persian: *Rag Sri*

517 xxiii **Pancham Ragini** A couple embrace within a chamber while the maid gives coins to two musicians outside.

Johnson Album 33, no.9

Identified in Hindi: *Panchama Ragini* and numbered *32*; on reverse in Persian: *Ragini Pancham*

517 xxiv **Kamoda Ragini** The *nayika* in separation from her lover takes the part of a female ascetic and sits outside a pavilion before a lingam shrine adorned with lotus petals.

Johnson Album 33, no.22

Identified in Hindi: *Kamoda Ragini* and numbered *33*; on reverse in Persian: *Ragini Kamod*

517 xxv **Asavari Ragini** A lady dressed in a peacock-feather skirt sits on a hillock charming a snake and an ascetic plays a snake-charmer's pipe while snakes twine around the trunks of trees. (illustrated)

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Johnson Album 33, no.3

Identified in Hindi: *Asavari Ragini* and numbered *35*; on reverse in Persian: *Ragini Asavari*

517 xxvi Kedara Ragini An ascetic seated outside a shrine is visited by a prince who offers him a fruit. The prince's horse is in the foreground.

Johnson Album 33, no.32

Identified in Hindi: *Kedara Ragini* and numbered *36*; on reverse in Persian: *Ragini Kedara*

518 A lady on a terrace

Jaipur, *c*1810

Bellasis Album: MSS.Eur.G.45/6 (scrapbook, I), f.99; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache; blue and pink borders

180 by 130mm; page 213 by 161mm

DESCRIPTION A lady sits on a terrace listening to three girls playing drums and a *tambur*. An attendant on the right has a *morchal*.

519 i–iii Three Mughal emperors

Jaipur, *c*1820

Bellasis Album: MSS.Eur.G.45/6 (scrapbook, I), ff.95–97; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache; yellow and red borders

187 by 126mm; pages 265 by 185mm

519 i The emperor Babur (1526–30)

MSS.Eur.G.45/6, f.97

Inscribed above in Hindi: *Babur Padshah*

DESCRIPTION Babur sits on a throne on a garden terrace, dressed in orange and gold.

519 ii The emperor Humayan (1530–56)

MSS.Eur.G.45/6, f.96

Inscribed above in Hindi: *Humayan Padshah*

DESCRIPTION Humayan stands in a field with a hawk perched on his wrist, dressed in orange and gold.

519 iii The emperor Shah Jahan (1628–58)

MSS.Eur.G.45/6, f.95

Inscribed above in Hindi: *Shah Jahan Padshah*

DESCRIPTION Shah Jahan stands in a field holding a yellow flower, dressed in an orange *jama*.

520 An image of Krishna

Jaipur, *c*1840

Add.Or.886; presented by H. Vansittart, November 1959; apparently collected in India by H. Vansittart, C.S. Deputy Commissioner of Jalandhar in 1849 (*see* India Office Library Annual Report 1926–27, for other presentations from this source)

Gouache with gold; circular with decorated border; mounted under glass in a circular brass box

123mm diameter

DESCRIPTION Krishna stands playing the flute, attended by Radha and two milkmaids. On either side stand two shrine attendants bearing *chauris*.

NOTE The inclusion of the picture in a brass box facilitates its use as a portable devotional item.

521 i–xxiv Twenty-four paintings from a *ragamala* series (originally comprising thirty-six)

Jaipur, *c*1840

Add.Or.711–734; purchased from Messrs. Kegan Paul, December 1949

Gouache with gold; a yellow panel above each picture inscribed with descriptive Hindi verse, with identification and number; borders of green and orange-red

180 by 115mm; with border 295 by 210mm

NOTE In spite of the absence of twelve pictures it is clear that the iconography and arrangement comply with the normal Jaipur tradition (described by Ebeling ((1973), 108), as the 'Core Ragamalas of Jaipur'). There are minor differences in the naming of subjects and their order, but the only real exception is *Bangali Ragini* which is placed within *Megha Malar Raga* instead of *Sri Raga*.

521 i Bhairavi Ragini A lady kneels before a shrine to Shiva with her attendant standing on the terrace behind her. (illustrated)

Add.Or.711

Identified in Hindi: *Bhairavi Ragini*, and numbered *2*

521 ii Nata Ragini A girl on horseback fights a male warrior on foot having slaughtered one in the foreground. (illustrated)

Add.Or.712

Identified in Hindi: *Nata Ragini*, and numbered *3*

521 iii Malasri Ragini A lady sits holding two lotus flowers while a girl stands before her holding two gold sashes.

Add.Or.713

Identified in Hindi: *Sindhavi Ragini*, and numbered *4*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

521 iv **Patamanjari Ragini** A lady sits on a terrace with her confidante kneeling before her holding a parrot.

Add.Or.714

Identified in Hindi: *Patamanjari Ragini*, and numbered *6*

521 v **Malkos Raga** A princely lover dressed in gold sits on a throne while his lady stands before him holding two sashes. A girl with a *chauri* is on the left.

Add.Or.715

Identified in Hindi: *Malkaus Raga*, and numbered *7*

521 vi **Gauri Ragini** A girl stands beneath a blossoming tree holding two wands of flowers with a rabbit at her feet. (illustrated)

Add.Or.716

Identified in Hindi: *Gauri Ragini*, and numbered *8*

521 vii **Malavi Ragini** A prince, holding a lotus, stands outside a bed-chamber, embracing a lady who is holding a garland.

Add.Or.717

Identified in Hindi: *Malavi Ragini* and numbered *10*

521 viii **Gunakali Ragini** A lady picks blossoms from a tree into a gold dish while a girl stands on the terrace behind her holding another dish.

Add.Or.718

Identified in Hindi: *Gunakali Ragini*, and numbered *11*

521 ix **Khambhavati Ragini** A lady is worshipping Brahma on a terrace.

Add.Or.719

Identified in Hindi: *Khambhavati Ragini*, and numbered *12*

521 x **Kedara Ragini** A prince who has arrived by boat visits an ascetic with a *vina*, who is sitting on the roof of a water-pavilion.

Add.Or.720

Identified in Hindi: *Kedara Ragini*, and numbered *15*

521 xi **Madhumadhavi Ragini** A girl on a terrace points to a gathering storm in the sky while a maiden stands on the right waiting to receive her. (illustrated)

Add.Or.721

Identified in Hindi: *Madhumadhavi Ragini*, and numbered *20*

52[illegible] v **Tambur play**[illegible] A girl stands in a lan[illegible] the *vina* to some deer.

Add.Or.2814

Identified in Hindi: *Todi Ragini*, and numbered *22*

521 xiii **Vilavali Ragini** A lady sits on a couch adjusting her jewellery before a mirror held by a girl.

Add.Or.723

Identified in Hindi: *Vilaval Ragini*, and numbered *23*

521 xiv **Devgandhar Ragini** An ascetic sits beneath some trees with a lion, a disciple writing before him.

Add.Or.724

Identified in Hindi: *Gandhar Ragini*, and numbered *24*

521 xv **Megha Malar Raga** Krishna dances on a lotus in a glade beneath storm-clouds with girl musicians on either side.

Add.Or.725

Identified in Hindi: *Megha Malar Raga*, and numbered *25*

521 xvi **Bangali Ragini** A girl kneels on a terrace, dressed as an ascetic, and a lion is at the doorway behind.

Add.Or.726

Identified in Hindi: *Bangali Ragini*, and numbered *26*

521 xvii **Gormalar Ragini** A girl arranges flowers upon a bed while her maiden stands on the left with a dish.

Add.Or.727

Identified in Hindi: *Gauda Ragini*, and numbered *27*

521 xviii **Gujari Ragini** A girl stands before a shrine to Shiva holding a *vina* over her shoulder.

Add.Or.728

Identified in Hindi: *Gujari Ragini*, and numbered *28*

521 xix **Setmalar Ragini** An ascetic sits on a tiger-skin outside a dwelling while a male musician plays a pipe.

Add.Or.729

Identified in Hindi: *Ragini of Megha Malar* and numbered *29*

521 xx **Kakubha Ragini** A girl stands in a glade holding a peacock under her arm. There are two other peacocks on the left.

Add.Or.730

Identified in Hindi: *Kumbha Ragini*, and numbered *30*

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521 xxi Dipaka Raga A prince with a girl and two musicians on a [illegible] numbered *35*; lamps on the building and fence behind.

Add.Or.731

Identified in Hindi: *Dipak Raga*, and numbered *31*

521 xxii Dhanasri Ragini A lady sits on a terrace drawing a picture of her lover while a girl kneels before her.

Add.Or.732

Identified in Hindi: *Dhanasri Ragini*, and numbered *32*

521 xxiii Vasanta Ragini A lady sits with two pots of flowers before her and holds two lotus flowers, while a girl stands by.

Add.Or.733

Identified in Hindi: *Vasanta Ragini*, and numbered *33*

521 xxiv Kanada Ragini Krishna sits on a hillock holding the severed tusk of an elephant, which is in the foreground. Two warriors salute on the left.

Add.Or.734

Identified in Hindi: *Kanro Ragini*, and numbered *34*

522 i–xii A series of twelve *baramasa* illustrations

Jaipur, *c*1840

Add.Or.2796–2807; mounted in an album (formerly Album 70); presented 21 April 1915

Each miniature has a yellow panel above with four or five lines of descriptive text in *nagari*; blue and red borders separated by narrow bands of yellow

Picture and text panel 180 by 113mm (approx.); page 260 by 180mm

NOTE On the reverse of each picture a nineteenth-century English owner has written his interpretation of the sentiments involved in each month; all of these are not quoted here, but that for no.522i provides a typical example: No.1. *The Month of Chiet or March. Representing a Woman dissuading her Husband from travel. In which she succeeds by telling him not to allow his heart to form any wish; as this month is celebrated for the beauty & variety of its flowers; & the sweetness of the notes of the Birds – and the women dedicate it to Love –*

522 i Chaitra (March–April) A lady and her prince are seated on a dais in a formal garden.

Add.Or.2796

Numbered *1*

522 ii Baisakha (April–May) A prince is talking with his mistress beside a pavilion; a girl servant is on the left.

Add.Or.2797

Numbered *2*

522 iii Jyestha (May–June) A prince and lady talk in a pavilion, as girls spray water outside. An elephant and snake stand in a glade, and people sleep beneath trees.

Add.Or.2798

Numbered *3*

522 iv Ashadha (June–July) A prince and lady talk in a pavilion; outside the wind buffets the curtains and canopies and a girl runs in from the terrace. (illustrated)

Add.Or.2799

Numbered *4*

522 v Sravana (July–August) A prince and lady talk in a pavilion, and a lady is seated on a swing outside.

Add.Or.2800

Numbered *5*

522 vi Bhadon (August–September) A prince and lady talk in a pavilion.

Add.Or.2801

Numbered *6*

522 vii Asvina (September–October) A prince and lady talk in a pavilion. Two holy men talk outside, and a prince inspects two horses.

Add.Or.2802

Numbered *7*

522 viii Karthika (October–November) A prince and lady talk in a pavilion, as musicians play outside.

Add.Or.2803

Numbered *8*

522 ix Margasirsha (November–December) A prince reclines in a pavilion with his lady kneeling before him; a girl servant is outside.

Add.Or.2804

Numbered *9*

522 x Pausha (December–January) A girl talks with a lady in a pavilion, and outside a man is rubbed with oil.

Add.Or.2805

Numbered *10*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

522 xi **Magha (January–February)** A lady talks with a prince on a terrace before a pavilion; other girls are present.

Add.Or.2806

Numbered *11*

522 xii **Phalguna (February–March)** A prince and ladies play Holi on a terrace with red dye and syringes.

Add.Or.2807

Numbered *12*

523 i–xxiii Twenty-three illustrations of ladies and mythology

Jaipur, *c*1850

Add.Or.2811–2833; mounted in an album (formerly Album 70); presented 21 April 1915

Gouache with gold; double borders of dark blue, pink or red

NOTE These are all the work of a single artist. The variations in border colour may indicate sets in which the pictures were originally supplied. The English inscriptions were written by an Indian.

523 i Vina playing

Add.Or.2811

Inscribed on reverse: *A Woman playing on the Beena, and a peacock dancing, an attendant with wine*

174 by 104mm; page 270 by 194mm

DESCRIPTION A lady plays the *vina*, with a peacock and a servant.

523 ii Drinking

Add.Or.2812

Inscribed on reverse: *A Woman drinking wine, and a female playing on the Tambora*

174 by 102mm; page 270 by 194mm

DESCRIPTION A lady drinks from a cup and bottle; a girl is before her with a *tambur*.

523 iii Shiva puja

Add.Or.2813

Inscribed on reverse: *A female performing the worship of Mahadave – she is in the action of offering a Kumul flower to the God*

174 by 100mm; page 271 by 195mm

DESCRIPTION A lady makes an offering to Shiva at a lingam shrine, and a girl servant stands behind her.

523 iv Tambur playing

Add.Or.2814

Inscribed on reverse: *A Woman playing on the Tamboora accompanied by another instrument called the Duff*

170 by 102mm; page 270 by 194mm

DESCRIPTION A lady plays a *tambur* on a terrace, and a girl plays a tambourine before her.

523 v Kite flying

Add.Or.2815

Inscribed on reverse: *A lady flying a Kite*

175 by 104mm; page 272 by 203mm

DESCRIPTION A lady flies a kite from a terrace; an attendant is before her.

523 vi A board game

Add.Or.2816

Inscribed on reverse: *A Woman who is affected at the recital of the story of the one sitting before her*

171 by 103mm; page 271 by 202mm

DESCRIPTION A lady and her companion sit on a terrace with a game-board between them.

523 vii The toilet

Add.Or.2817

Inscribed above: *Bathing. The attendant has a bottle of some kind of scented oil, which she is presenting to anoint the hair of her mistress*

170 by 103mm; page 273 by 195mm

DESCRIPTION A lady is at her toilet, on a terrace with a servant.

523 viii Reading

Add.Or.2818

Inscribed on reverse: *A female sitting and looking into the Shukna wallee, to Know her fortune –*

165 by 103mm; page 268 by 193mm

DESCRIPTION A lady kneels on a terrace with a reading-stand, and a servant stands in attendance.

523 ix A lady and deer

Add.Or.2819

Inscribed on reverse: *A Woman feeding an antelope and smoking a Hooka which is carried after her*

163 by 101mm; page 268 by 192mm

DESCRIPTION A lady is on a terrace with a deer, holding the mouthpiece of a hookah which is borne by a servant.

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523 x Hookah smoking

Add.Or.2820

Inscribed on reverse: *A Woman smoking a Hooka, an attendant offering some refreshments*

164 by 102mm; page 268 by 193mm

DESCRIPTION A lady is on a terrace smoking a hookah, while a servant holds a dish.

523 xi Pachisi

Add.Or.2821

Inscribed on reverse: *Two females playing at a game called Shokta or Patchees*

163 by 102mm; page 268 by 192mm

DESCRIPTION A lady plays *pachisi* with a girl on a terrace.

523 xii Shiva puja (illustrated)

Add.Or.2822

Inscribed on reverse: *A Woman performing the worship of Mahadave – A leaf containing flowers lies beside her, for the purpose of scattering upon the God. The female in the rear is an attendant*

164 by 101mm; page 269 by 193mm

DESCRIPTION A lady makes an offering at a lingam shrine to Shiva, and a girl stands in attendance with a dish.

523 xiii A baby

Add.Or.2823

Inscribed on reverse: *A Woman playing with a Child and another, amusing it with a toy*

177 by 101mm; page 272 by 194mm

DESCRIPTION A lady plays with a baby while a girl offers it a toy.

523 xiv Reading

Add.Or.2824

Inscribed above: *A Moghul Lady*

165 by 98mm; page 272 by 193mm

DESCRIPTION A lady sits on a terrace with a reading-stand before her while a servant attends with a tray.

523 xv Musicians

Add.Or.2825

Inscribed beneath: *Playing musical instruments*

160 by 94mm; page 250 by 183mm

DESCRIPTION Two ladies play a *tambur* and a drum on a terrace.

523 xvi Krishna

Add.Or.2826

Inscribed on reverse: *Shri Krushen, attending the cows. He is here playing the Moorlee or Flute, in the presence of his mistress Raidka*

170 by 101mm; page 270 by 193mm

DESCRIPTION Krishna plays the flute with a gopi on a terrace, with a cow.

523 xvii Hookah smoking

Add.Or.2827

Inscribed beneath: *Smoking*

161 by 93mm; page 250 by 184mm

DESCRIPTION A lady smokes a hookah on a terrace while a servant stands holding a dish.

523 xviii Chaupar

Add.Or.2828

Inscribed beneath: *The choupur, a play*

160 by 91mm; page 250 by 184mm

DESCRIPTION A lady and a girl play *chaupar* on a terrace.

523 xix Laila and Majnun

Add.Or.2829

Inscribed beneath: *Leilee & Mujnoon*

159 by 94mm; page 250 by 183mm

DESCRIPTION Laila visits Majnun on a terrace. Her camel is on the left.

523 xx Krishna stealing

Add.Or.2830

Inscribed beneath: *Churning, & young Krushen in one of his foolings of stealing curds and milk*

159 by 93mm; page 250 by 184mm

DESCRIPTION A girl churns curds in a yellow pot while the child Krishna steals up from behind.

523 xxi Vina playing

Add.Or.2831

Inscribed beneath: *Playing on musical Instrument called Beena*

159 by 94mm; page 250 by 184mm

DESCRIPTION A lady plays a *vina* on a terrace with a servant.

523 xxii Chess

Add.Or.2832

Inscribed below: *The Shutringe or chess*

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163 by 95mm; page 251 by 183mm

DESCRIPTION A lady and a girl play chess on a terrace.

523 xxiii **Yo-yo**

Add.Or.2833

Inscribed beneath: *The chuckeree, a play*

159 by 94mm; page 250 by 183mm

DESCRIPTION A lady plays with a yo-yo on a terrace, with a deer and a child.

524 i–xxvii Twenty-seven illustrations of goddesses, ladies and mythology

Jaipur, *c*1850

Add.Or.2834–2860; mounted in an album (formerly Album 70); presented 21 April 1915

English inscriptions written by an Indian

Gouache with gold; double or triple borders of various colours; some of the borders match, perhaps indicating sets in which the pictures were originally supplied

524 i **Musicians**

Add.Or.2834

Inscribed on reverse: *A Singing Girl playing upon a Tamboora – and accompanied by another female playing on a Duff*

161 by 108mm; page 271 by 197mm

DESCRIPTION A lady seated on a terrace plays a *tambur* with a girl tambourine-player.

524 ii **Bhang**

Add.Or.2835

Inscribed on reverse: *A Woman straining Bang – a Faikeer, a Borah, and a Hindoo waiting to drink it*

157 by 108mm; page 270 by 196mm

DESCRIPTION A mother prepares *bhang*, with her husband and child on the terrace near her with a fakir and another man.

524 iii **The duenna**

Add.Or.2836

Inscribed on reverse: *A Woman apparently condoling another, who appears in distress*

161 by 108mm; page 268 by 198mm

DESCRIPTION A girl is comforted by a duenna on a terrace.

524 iv **Pigeons**

Add.Or.2837

Inscribed on reverse: *A lady amusing herself upon a terrace flying pidgeons. This also may be the figure of a dancing Girl*

159 by 106mm; page 264 by 197mm

DESCRIPTION A lady on a terrace beside a pigeon-house with perch.

524 v **A lady**

Add.Or.2838

Inscribed on reverse: *A lady superbly dressed, and followed by a young female cup bearer*

159 by 108mm; page 273 by 199mm

DESCRIPTION A lady stands on a terrace with a young servant in attendance.

524 vi **A lady**

Add.Or.2839

Inscribed above: *A Woman stretching herself, & seemingly much fatigued*

159 by 116mm; page 276 by 199mm

DESCRIPTION A lady stretches her arms above her head.

524 vii **Lovers**

Add.Or.2840

Inscribed above: *An affectionate meeting*

167 by 118mm; page 280 by 204mm

DESCRIPTION A man and lady embrace on a terrace.

524 viii **The toilet**

Add.Or.2841

Inscribed above: *A Lady having Bathed, is anointing her hair with Suntu(?) oil*

160 by 116mm; page 279 by 196mm

DESCRIPTION A lady at her toilet, on a terrace with a servant.

524 ix **Two girls**

Add.Or.2842

Inscribed above: *Two Females enjoying a conversation and the Hookah*

169 by 125mm; page 278 by 203mm

DESCRIPTION Two girls are seated on a pink carpet upon a terrace, one with a hookah.

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524 x Hookah smoking

Add.Or.2843

Inscribed above: *Hookah Smoking*

159 by 119mm; page 279 by 203mm

DESCRIPTION A lady seated on a terrace with a hookah.

524 xi The cup of wine

Add.Or.2844

Inscribed above: *A Lady musing over a Cup of Wine*

172 by 122mm; page 286 by 203mm

DESCRIPTION A lady is seated on a terrace holding a gold cup with a hookah near her.

524 xii Fireworks

Add.Or.2845

Inscribed above: *Burning fireworks from a terrace overhanging a tank or sheet of water*

172 by 125mm; page 280 by 204mm

DESCRIPTION Two girls holding fireworks stand on a terrace projecting into a lake.

524 xiii Drawing water

Add.Or.2846

Inscribed above: *Women returning from drawing water from the well with Ropes in their hands used for that purpose*

179 by 124mm; page 287 by 203mm

DESCRIPTION Two girls walk from a well, with pots of water upon their heads.

524 xiv A game

Add.Or.2847

171 by 109mm; page 269 by 191mm

DESCRIPTION Three girls are seated on a terrace playing a game with counters.

524 xv Teasing the gopis

Add.Or.2848

Inscribed above: *Shri Krushen forcing two females to beg for their cloathes which he has hung upon a tree as a punishment for their bathing Naked*

156 by 114mm; page 274 by 196mm

DESCRIPTION Krishna sits in a tree with the gopis' clothes, playing his flute, as the gopis plead in the water below.

524 xvi The Krishna image

Add.Or.2849

Inscribed above: *Ramchunjee God of Dwarka*

174 by 123mm; page 294 by 205mm

DESCRIPTION The Krishna image at Dwarka stands playing a flute; the image of Radha is on the right.

524 xvii The Krishna image

Add.Or.2850

Inscribed above: *Ramchunjee, the God in the Temple of Dwarka*

169 by 101mm; page 275 by 190mm

DESCRIPTION The Krishna image at Dwarka, and the image of Radha on the right; there are two attendants.

524 xviii Krishna

Add.Or.2851

Inscribed above: *Shri Krushun standing upon a Kunsal (?) flower and supporting the Island of Dwarka on his finger*

170 by 120mm; page 276 by 195mm

DESCRIPTION Krishna stands on a lotus, raising an island and temple on his finger; he is attended by a gopi and a cowherd.

524 xix Radha's toilet

Add.Or.2852

Inscribed above: *Shri Krushun combing the hair of his Mistress Raidka, who is looking in a Glass held by a Servant*

162 by 104mm; page 290 by 196mm

DESCRIPTION Radha's hair is combed by Krishna, and a servant holds a mirror.

524 xx Radha and Krishna

Add.Or.2853

Inscribed above: *Shri Krushun playing on his Moorli or Lute under the shade of a tree, attended by Raidka, who is in the act of presenting a Kaoull flower*

160 by 109mm; page 290 by 198mm

DESCRIPTION Krishna plays his flute, standing on a lotus beneath a tree; Radha is on the right, and a cowherd on the left.

524 xxi The child Krishna

Add.Or.2854

Inscribed above: *Shri Krushen reclining on a leaf on a lake in which the lotus flower is growing in plenty*

168 by 122mm; page 288 by 205mm

DESCRIPTION Krishna floats upon a lotus leaf on lotus-strewn water, putting his left foot to his mouth.

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524 xxii **Pachisi**

Add.Or.2855

Inscribed on reverse: *Shri Krushen and Raidka playing a game called Shotka or Patchees*

174 by 104mm; page 272 by 202mm

DESCRIPTION Radha and Krishna play *pachisi* on a terrace.

524 xxiii **Hindola Raga**

Add.Or.2856

Panel of fives lines of descriptive text in *nagari* characters on border above; inscribed on reverse: *No.1 Hindol Raag. He is very handsome & is seated upon a Golden Swing. He is accompanied by women in a thick Grotto – and looking at lightning. He is swung by some beautiful Girls, who increase his pleasure. This is said to be Hindol Raag*; numbered 13 in Hindi numerals

129 by 89mm; page 277 by 206mm

DESCRIPTION Krishna is seated on a swing attended by four girls.

524 xxiv **Shiva and Parvati**

Add.Or.2857

Inscribed above: *Mahadave & Parwutty*

174 by 121mm; page 297 by 204mm

DESCRIPTION Shiva and Parvati are seated on a tiger-skin on a terrace outside a cave; Shiva puts his arm about Parvati.

524 xxv **The Devi**

Add.Or.2858

Inscribed on reverse: *The Godess Ambhajee, mounted on a Tiger, her standard is conveyed before her by Byrou*

153 by 106mm; page 266 by 194mm

DESCRIPTION The Devi is riding a tiger, preceded by a banner-bearer.

524 xxvi **The Devi**

Add.Or.2859

Inscribed on reverse: *The Godess Ambhica seated on her Gaadie with a golden cup in her hand. Her Tiger is laying at her feet – and she is waited on by Byrou*

152 by 105mm; page 265 by 193mm

DESCRIPTION The Devi is enthroned on a terrace with her tiger.

524 xxvii **The Devi**

Add.Or.2860

125 by 75mm; page 184 by 133mm

DESCRIPTION The Devi rides her tiger, with three of her four arms holding a lotus, a sword and an hour-glass; the fourth is empty.

525 i–iii Three *baramasa* illustrations

Jaipur, *c*1850

Add.Or.2808–2810; mounted in an album (formerly Album 70); presented 21 April 1915

Gouache with gold; blue and pink or red borders

155 by 92mm; page 245 by 183mm

525 i **Phalguna (February–March)** A prince and ladies play Holi on a terrace.

Add.Or.2808

Inscribed on yellow panel above miniature with five lines of text in *nagari* characters; on reverse: a description based on the *nagari* text: *The Month of Mah. [sic] from the Baramassee. This is the spring season – the Kokilla is singing – the Rose budding and the face of the earth has a pleasing appearance. Let no Lover leave these sports to journey – A woman has a syringe and another a Duff*

525 ii **Margasirsha (November–December)** A terrace scene with a prince and mistress kneeling; a man prays and a figure sleeps, heavily wrapped in a blanket.

Add.Or.2809

Inscribed on yellow panel above miniature with five lines of text in *nagari* characters; on reverse a description based on the *nagari* text: *The month of Maug Shur, from the Baramassa – The cold is severe, the flowers are fading, this is the month for prayer, and also for pleasure – Let no lover leave his mistress at such a time*

525 iii **Sravana (July–August)** A lady sits on a swing with two girls in attendance.

Add.Or.2810

Inscribed on yellow panel above miniature with five lines of text in *nagari* characters; on reverse a description based on the *nagari* text: *The Month of Shravun, from the Bara Massa – The clouds are collecting – the Lightening is flashing, and the rain is about to fall in abundance – let no Lover leave his Mistress in such a Month*

526 **Rama and Sita**

Jaipur, *c*1850

Add.Or.3810; presented by Lady Fermor, February 1975

Gouache with gold; on an album page with outer border of lotus buds in gold

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170 by 114mm; page 380 by 265mm

DESCRIPTION Rama and Sita sit in an alcove with Hanuman kneeling before them. Lakshmana is standing behind with a *chauri*.

527 A boar hunt (illustrated)

Jaipur, *c*1860

Add.Or.2784 (formerly Album 69, no.17); acquired 25 September 1922 (circumstances of acquisition unrecorded)

Gouache with gold; silver and red borders

195 by 258mm; page 235 by 310mm

DESCRIPTION A boar hunt takes place in a sparse landscape in celebration of the Spring Festival. Four horsemen in green costume are attacking a herd of boar, while a fifth man has fallen to the ground.

528 A hunt

Jaipur, *c*1900

Add.Or.2785 (formerly Album 69, no.18); acquired 25 September 1922 (circumstances of acquisition unrecorded)

Gouache with gold; unfinished

210 by 300mm

DESCRIPTION Two horsemen dressed in green are chasing deer up a hillside; other men are running on foot, one with a hound which chases a boar.

529 A Jodhpur nobleman

Jodhpur, Marwar, mid-18th century

Add.Or.3175; presented by Mildred and W. G. Archer, 29 January 1971

Inscribed on reverse in Persian: *Bhim Singh Jodhpuri*

Drawing with touches of colour

217 by 146mm

DESCRIPTION The nobleman, perhaps Maharaja Abhi Singh of Jodhpur (1725–50), stands facing left holding a sword, wearing an ankle-length *jama* and typical Jodhpur-style turban.

NOTE The drawing was formerly in the collection of P. C. Manuk and Miss G. M. Coles of Patna, Bihar, contained in the residuary collection sold April 1949.

530 i–ii Two devotional illustrations from a manuscript

Marwar, *c*1800

Add.Or.2867–2868; mounted in an album (formerly Album 70); presented 21 April 1915

Thinly applied gouache with silver; ruled margins

166 by 290mm

530 i The five Pandava brothers with Draupadi

Add.Or.2867

Inscribed on reverse with key to figures: *1. Krushin Bagwan 2. Joodishtu 3. Bhum 4. Arjoon 5. Nucool 6. Sidaru The 5 Pandows and friends of Bugwan 7. Droopudi the wife of the 5 friends. It deserves remark that a learned Brahman quoted this instance of the 5 Pandows having one wife in common, in favour of the custom which still prevails in Malabar of one woman having several Husbands*

DESCRIPTION Yudhishthira, Bhima, Arjuna, Makula and Sahadeva and their wife, Draupadi, do homage to Krishna.

530 ii Krishna with eight wives

Add.Or.2868

Inscribed at top in *nagari* with the names of the wives: *Rukmini, Jambuvati, Satya, Satyabhama, Mitravida, Agnijiti*; on reverse: *1. Krustna Bugwan 2. Rookmanee 3. Jumboovutti 4. Suttia 5. Sut Bhama 6. Metrovadda 7. Agnejeeti 8. Lukshmuna 9. Meeshilla. The names of 8 wives of Shri Krushen*

DESCRIPTION Krishna sits with eight of his wives waiting upon him. Four are holding flowers, one a peacock-feather fan, and two are offering refreshments. In the centre is a cow.

531 i–ii Two drawings

Marwar, *c*1840

Add.Or.3808 and 3811; presented by Lady Fermor, February 1975

Drawings on paper with touches of colour; pounced

531 i A young lady

Add.Or.3808

152 by 116mm

DESCRIPTION A lady is seated at a window, facing left and holding a cup.

531 ii A prince

Add.Or.3811

200 by 155mm

DESCRIPTION A prince rides a horse, raising his right arm above his head.

532 Maharawal Udai Singh of Dungarpur (1846–98) (illustrated)

Dungarpur, *c*1850

Add.Or.3114; presented by Col. G. H. Trevor, 1904

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Gouache with gold; yellow border

535 by 410mm; page 560 by 425mm

Reverse: a full-face pencil sketch of Maharawal Udai Singh

DESCRIPTION Maharawal Udai Singh stands holding two matchlocks; a dog is at his feet and the head of his horse is seen behind him. A tiger is in the rocks ahead.

533 i–ii Two rulers of Dungarpur

Dungarpur, *c*1870

Bowring Album: MSS.Eur.G.38, I, 48 f and g; purchased July 1959

Gouache; silver-decorated red borders

533 i Maharawal Udai Singh of Dungarpur (1846–98)

MSS.Eur.G.38, I, 48f

Inscribed on reverse: *Maharawal Oodee Singh Jee of Doongurpoor – present ruler. 26. April 1875*; on label: *Maharawal Udaya Singh*; also identified in *nagari* characters

121 by 120mm; with border 144 by 142mm

DESCRIPTION The nobleman is seated on a terrace holding a sword over his shoulder.

533 ii Kunwar Khuman Singh of Dungarpur

MSS.Eur.G.38, I, 48g

Inscribed on label: *Kunwar Khuman Singh*; on reverse: *Doongurpoor. Koonwar Maharaj Koomar Kahman Singh Jee – son of present ruler. 26. April 1875*; also identified in *nagari* characters

119 by 119mm; with border 142 by 144mm

DESCRIPTION The nobleman is seated on a terrace, holding a sword over his shoulder.

534 Maharao Banni Singh of Alwar (1815–57) (illustrated)

By Baldev, Alwar, *c*1850

India Office Album 53, no.5048

Signed in Persian: *'amal-i baldev lang*(?) (the work of Baldev . . .); inscribed on border above: *shabih maharao raja savai banni singh bahadur vali alvar* (a likeness of Maharao Raja Sawai Banni Singh Bahadur, ruler of Alwar)

Gouache with gold; pink border with floral decoration

206 by 166mm; page 272 by 216mm

DESCRIPTION Maharao Banni Singh is seated against a yellow cushion on a terrace, smoking a hookah and holding a black sword; he has a radiant gold halo.

535 Maharao Raja Sawai Shivadan Singh of Alwar (1857–74)

Alwar, *c*1870

Bowring Album: MSS.Eur.G.38, I, 43e; purchased July 1959

Inscribed on reverse: *The Portrait of His Highness Maha Rao Rajah Sewai Sheodan Singh Bahadur of Ulwar &c. &c.*

Gouache; narrow gilt border

153 by 115mm; with border 160 by 120mm

DESCRIPTION Maharao Raja Sawai Shivadan Singh is seated on a gold throne; he is dressed in pink and holds a sword.

536 Maharaja Jaswant Singh of Bharatpur (1853–93)

Bharatpur, *c*1870

Bowring Album: MSS.Eur.G.38, I, 29h; purchased July 1959

Inscribed on label beneath: *Maharaja Jaswant Singh*; on reverse in pencil: *Maharaja of Bhurtpore*

Gouache on card

152 by 150mm

DESCRIPTION Maharaja Jaswant Singh is seated on a small chair at a round table, holding his sword.

537 Maharaja Jaya Singh Pal of Karauli (1871–76)

Karauli, *c*1875

Bowring Album: MSS.Eur.G.38, I, 31j; purchased July 1959

Inscribed beneath: *Maharaja Jai Singh Pal*; on reverse: *Maharaja of Karauli, Rajputana*

Gouache on paper; blue and silver border

135 by 112mm; with border 152 by 120mm

DESCRIPTION Maharaja Jaya Singh Pal is seated, with sword and shield.

538 Maharaja Madan Pal of Karauli (1854–69)

Karauli, *c*1860

Bowring Album: MSS.Eur.G.38, I, 31i; purchased July 1959

Inscribed on label beneath: *Maharaja Madan Pal*; on reverse in pencil: *Maharaja of Karaulee*

Gouache; red border

138 by 138mm; with border 152 by 153mm

DESCRIPTION Maharaja Madan Pal is seated, dressed in orange and holding a sword.

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539 Maharana Bhagavant Singh of Dholpur (1836–73)

Dholpur, *c*1860

Bowring Album: MSS.Eur.G.38, I, 35g; purchased July 1959

Inscribed on label at top: *Maharana Bhagavant Singh*; on reverse in pencil: *Rana of Dholepore*

Gouache

182 by 133mm

DESCRIPTION Maharana Bhagavant Singh is seated with a servant behind him, holding a gun and smoking a hookah.

540 i–iv Four drawings

Kotah, *c*1860

Add.Or.3814–3817; presented by Michael Archer, 20 April 1975

Pen drawings in black ink

NOTE From a series of drawings by a single artist of which others are in the Victoria and Albert Museum (I.S. 86–1955 and I.S. 89–1955), *see* W. G. Archer (1959), figs 50, 52.

540 i A girl dancing

Add.Or.3814

296 by 190mm

DESCRIPTION The girl dances and holds a sword and small black buckler; two rams in the foreground.

540 ii Two girls posing

Add.Or.3815

190 by 287mm

DESCRIPTION One girl clasps her hands over her head, the other raises her foot as if to remove a thorn.

540 iii Birds

Add.Or.3816

190 by 299mm

DESCRIPTION Studies of two pigeons, two cockerels and a red-vented bulbul.

540 iv Pig-sticking (illustrated)

Add.Or.3817

198 by 305mm

DESCRIPTION Two Englishmen ride on horseback carrying pig-sticking spears, one smoking a pipe; two black buck run alongside.

541 Jain diagram of the universe (Jambudvipa)

Rajasthan, *c*1830

Add.Or.1814 (circumstances of acquisition unrecorded)

Inscribed with a few explanations in Sanskrit in *nagari*

Gouache on cotton cloth; floral spandrels and border

1,120 by 1,120mm

DESCRIPTION The diagram follows a similar tradition to nos 542i and ii, but with Mount Meru surrounded by the regions arranged in a more concentric manner. In the outer terrestrial region Jain *Tirthankaras* are being worshipped at hill shrines in four quarters divided by cities.

NOTE Most Jain diagrams of this type come from Gujerat and Western India, but the characteristics of the human figures here are akin to Jaipur, indicating a Rajasthani origin.

542 i–ii Two diagrams of the universe (*Jambudvipa*)

Rajasthan, *c*1840–50

Add.Or.1812 and 1813 (circumstances of acquisition unrecorded)

542 i Diagram of the universe (illustrated)

Rajasthan, *c*1840

Add.Or.1812

Inscribed with explanations in Sanskrit in *nagari*

Gouache on cotton cloth; floral border

980 by 980mm

DESCRIPTION The diagram follows the tradition found in the *Puranas*, the *Mahabharata*, ancient Buddhist texts and the Jain tradition. In the centre is Mount Meru or Jambu ('Rose-apple', hence the term *Jambudvipa*, 'Rose-apple island', for this type of map), which is the city of Brahma or the paradise of Indra. Around the centre are arranged the elements of the four principal quarters: the seas and oceans, the islands inhabited by man, the *Uttarakuru* or fabulous regions, and the land-masses to East and West. The rivers and land areas are marked with their dimensions, arranged in a diagrammatic manner within the triple circle of the oceans (*see* Renou and Filliozat (1947), I, 547).

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542 ii European key to the diagram of the universe

India, *c*1850

Add.Or.1813

Inscribed with explanations in English, translated from the Sanskrit of no.542i

Watercolour on paper laid down on cloth

1,005 by 1,005mm

DESCRIPTION The diagram is clearly copied from the version above, presumably by an Indian draughtsman at the request of a European, the explanations written in English in a European hand.

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PAHARI AND SIKH

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PAHARI AND SIKH

The collection of Pahari paintings is one of the most recently assembled. Johnson did not acquire any pictures from the Hill States or the Punjab, such pictures not being available in his time, and nearly all the Library's examples have been acquired since the beginning of this century.

The area of the Punjab Hills, 300 miles north of Delhi, contained numerous small states ruled by Rajputs. The mountainous setting not only ensured a secure separation from the rest of the sub-continent, but also led to the separation of the states one from another. In this context many of the states gave rise to different styles of painting from the seventeenth century onwards, and the subjects favoured were dictated by the wishes of each ruler, whether for reasons of religion, literary illustration, or personal record and aggrandisement. From one period to another different states would be in the ascendent, their styles of painting becoming dominant in line with their political success.

With a single exception, the paintings in the Library's collection date from *c*1800 or later. The earliest painting is no.543, an illustration to the *Bhagavata Purana*, which is representative of the flourishing eighteenth-century tradition of illustrating religious narrative literature. Stylistically it is a fusion of the Basohli and Guler traditions which had themselves been dominant in Hill painting. The Guler style was later influenced by Kangra, and no.544 is a sample of the stage it had reached by 1830.

Numbers 546–48 are works from Kangra, which from the eighteenth century had held the position of premier state in the Hills, and under the rule of Sansar Chand (*b*1765 – *d*1823) it had enjoyed unprecedented art patronage. Kangra at this time became the leading school of Hill painting, best represented by no.548, an illustration to Keshav Das's *Rasikapriya*. The accent on the lyrical beauty of the figures, and the idyllic natural setting with trees in full blossom is a typical feature of the Kangra tradition at its height.

But the dominance of Kangra was soon to be eclipsed by political events. Between 1800 and 1850 the Sikhs wielded ever-increasing power and influence. During the reign of Maharaja Ranjit Singh (1780–1839) Amritsar and Lahore, set in the Punjab Plains to the west of the Punjab Hills, were centres of Sikh administration. In Ranjit Singh's time many of the Hill States including Kangra came under Sikh rule, and the tradition of Hill painting was carried on primarily at Amritsar and Lahore.

Sikh painting sprang from the Kangra style, being founded on the Sikh patronage of Hill artists as well as painters from Delhi. There was no longer a demand for illustrated texts, and most Sikh painting is devoted to portraiture. It is no coincidence therefore that all the Sikh paintings here are portraits or durbar scenes (nos 555–57). In spite of the emphasis on swaggering figures with their swathed turbans and untrimmed beards, there is a comparative lack of emotion or interest in anecdotal details and landscape.

In 1849 the Sikhs were conclusively defeated by the British, and from this time the inevitable admiration of European fashions ensued. Photography dominated portraiture, and artists assumed European ideals and motives in their work. Sikh painting had by this time pervaded most of the Punjab Hills and Plains areas, and therefore even portraits of non-Sikh rulers in the Punjab show a measure of Sikh influence (*eg* no.558).

Painting survived into the twentieth century in the Hills in a few isolated pockets. One of these was found by W. G. Archer in 1966 at Kangra, where he met the artist Chandu Lal (no.552), who could trace his descent with pride back to artists of the eighteenth century.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

543 The marriage ceremony of Vasudeva and Devaki (illustrated)

Basohli (Guler influence), *c*1760

Add.Or.1811; purchased 1 February 1960

Inscribed on reverse with Sanskrit descriptions in *nagari* and *gurmukhi* characters

Gouache with gold; red border

227 by 334mm; page 298 by 403mm

DESCRIPTION The marriage couple sit side by side beneath a canopy decorated with parakeets, and a fire before them is tended by a priest who burns incense. Household ladies and other priests are gathered on either side; women are at the palace windows above.

NOTE From a collection of illustrations to the *Bhagavata Purana*, largely belonging to Mrs F. C. Smith, which were sold at Sotheby's, 1 February 1960. The series which illustrates the final eclipse of the earlier Basohli style by the more Mughal-influenced Guler style is fully discussed in W. G. Archer (1973), I, 49–51, II, 36–39, where it is referred to as the 'fifth' *Bhagavata Purana* series.

544 Raja Bhup Singh of Guler (*r*1790–1813, *d*1826) (illustrated)

Guler, *c*1830

Add.Or.3821; presented by Michael Archer, December 1975

Inscribed on reverse by or at the instance of the dealer Radha Krishan Bharany: *Raja Goverdhen Chand enjoying music, lying with his Queen Rani Goverdhana on a cot placed on the cross of two streams. Maid servant pressed His Foot asleep*; a *takri* inscription gives similar information; Archer Collection number *A-33*

Gouache with gold; blue and pink borders

232 by 166mm; page 301 by 219mm

DESCRIPTION Raja Bhup Singh lies on a bed over a stream in a garden with his rani beside him. A maid sleeps at the foot of the bed, and two musicians are playing.

NOTE Purchased by W. G. Archer from Radha Krishan Bharany, Patna, December 1941. A later and cruder version of the Guler picture of *c*1795–1800 (reproduced and discussed W. G. Archer (1952), pl.33) where the subject was mis-identified as Raja Govardhan Singh (1741–73) of Guler on the basis of the dealer's inscription on the present picture. Later it was re-identified for M. S. Randhawa as Bhup Singh. This re-identification was made by Raja Baldev Singh (1920–59) of Guler to whom W. G. Archer (1952), pl.33 was shown. For its key significance in reconstructing Guler painting, *see* W. G. Archer (1952A), 43, and W. G. Archer (1973), Guler no.57 and related example 57(1).

545 Ganesha enthroned

Mandi, *c*1860

Add.Or.2793 (formerly Album 69, no.26); purchased 25 September 1922

Gouache with gold; dark blue border

175 by 233mm; with border 190 by 248mm

DESCRIPTION A lady stands behind the enthroned Ganesha waving a *chauri* while another lady stands in front of him with a *pan* box.

NOTE This subject normally formed the opening page of a religious text, the god Ganesha being an auspicious symbol bringing good fortune.

546 Rama with Hanuman (illustrated)

Kangra, *c*1800

Add.Or.20; purchased from Alister Matthews, December 1950

Gouache, with gold; decorated dark blue border on sprinkled pink margin

202 by 158mm; page 250 by 223mm

DESCRIPTION Rama with four attendants is riding a white horse in a hilly landscape, preceded by an attendant and Hanuman carrying a mace.

547 An illustration from the tenth book of the Bhagavata Purana

Kangra, *c*1800

Add.Or.3812; presented by Michael Archer, 20 April 1975 (purchased from Ishwari Prasad, Patna, March 1948)

Numbered *64*; inscribed on reverse in Sanskrit with the legend for the previous picture of the series where the cowherds approach the wives at an earlier moment

Pen drawing in black ink

230 by 308mm

DESCRIPTION Two cowherds are asking the wives of the Brahmins of Mathura for food for Krishna. Above right, three wives are attempting to leave with the food, one of them being cautioned by her husband. A fourth wife sits in a chamber bound with cord to prevent her leaving.

548 An illustration to the Rasikapriya of Keshav Das (illustrated)

Kangra, *c*1820

Add.Or.26; purchased March 1955

Inscribed on reverse with seven lines of Hindi verse from the *Rasikapriya* of Keshav Das

Gouache with gold; oval with yellow borders heightened with gold; spandrels with floral motifs and white decoration on blue

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248 by 151mm; page 272 by 177mm

DESCRIPTION In a blossoming grove by a pool, Radha, wearing a flowing pink gown, makes love to Krishna who is dressed in saffron.

NOTE For other examples from the same series, *see* W. G. Archer (1973), I, 305–307, Kangra no.66.

549 Rama restores Ahalya to life (illustrated)

Punjab Plains, Kangra style, *c*1880

Add.Or.2773 (formerly Album 69, no.6)

Inscribed on cover-paper with four lines of descriptive Sanskrit verses

Gouache with gold; decorated dark blue and pink borders

174 by 230mm; with border 232 by 285mm

DESCRIPTION An illustration to an episode in chapter 49 of the *Balakanda*, the first section of the *Ramayana*. Rama, accompanied by his brother Lakshmana and by the sage Visvamitra, restores Ahalya to life. She prostrates herself at his feet and her husband, the sage Gautama, pours purifying water on her. To the right is the ascetic's hut, in the background a river and rocky hills. (Ahalya, who had committed adultery with the god Indra, had been turned to stone and rendered invisible by her husband, the sage Gautama. She had lain there for 1,000 years and was then restored to life by Rama and reconciled with her husband.)

550 Shiva as Virabhadra

Kangra style, *c*1900

Add.Or.2792 (formerly Album 69.f.25); purchased 25 September 1922

Gouache; narrow black border with debased floral pattern

152 by 94mm; page 163 by 105mm

DESCRIPTION Virabhadra, personifying Shiva's wrath, and therefore depicted dark orange, holding a trident and riding a white bull, arrives at Daksha's sacrifice to which all but he had been invited. The other gods gather behind Daksha on the left, some taking refuge behind small hills and trees, while the sacrificial fire burns in the central dark green landscape.

551 Abhisarikha Nayika

Punjab Plains, Kangra style, early 20th century

Add.Or.3115; presented 1941

Gouache with gold; floral and green borders

227 by 149mm; page 290 by 213mm

DESCRIPTION A lady braves serpents and the terrors of the night forest to meet her lover. A *churel*, the ghost of a pregnant woman, peers from a tree.

552 i–ii Two miniatures of a lady and a Gaddi

By Chandu Lal of Rajol, Kangra, 1966

Add.Or.3822 and 3920

NOTE Both paintings were purchased from the artist by W. G. Archer at the rest house, Kangra Fort, March 1966. According to statements made to W. G. Archer by Chandu Lal, his father, Lakshman Das of Rajol, was a direct descendant of the artists Seu, Nainsukh and Nikka. Chandu Lal himself took five days to complete this picture, first drawing it with a pencil, and then adding a red outline. His practice was to buy red from the bazaar, but to make green from indigo, white from stones, and lamp black from a mustard-oil lamp. He did not do wall-paintings since he believed that this would rob his paintings of their fineness and delicacy. He used Sialkoti paper, bought from money-lenders at a cost of five or six rupees for one old ledger. As regards his relatives, his grandfather Ram Dayal had worked at Mandi for Raja Bijai Sen (1851–1902), Gokul and Chhajju's son had worked at Jammu, and Kiru had died in Patiala where he had worked about twenty-five years previously. Dhani Chand was a carpenter, still alive, in Rajol, who at times provided wall-paintings for marriages. Maheshu, father of Kiru, had worked for a time in Garhwal. For further details of this artist and his family, *see* Goswamy (1967); W. G. Archer (1973), I, 309–10.

552 i A lady feeding a parrot (illustrated)

Completed 4 January 1966

Add.Or.3822; presented by Michael Archer, December 1975

Inscribed on reverse in Persian: *Raina Chandu Lal musavvir Rajol mavarkha 4.1.66* (Raina Chandu Lal, painter, Rajol, dated 4.1.66)

Gouache; decorated black and pink borders

220 by 151mm; page 270 by 201mm

DESCRIPTION A lady dressed in orange and yellow feeds a parrot, perched in a blossoming shrub by the terrace.

552 ii A Gaddi shepherd wrestling with a bear

Completed 18 February 1966

Add.Or.3920; presented by Michael Archer, March 1978

Inscribed on reverse in Persian: *Raina Chandu Lal musavvir Rajol mavarkha 18.2.66* (Raina Chandu Lal, painter, Rajol, dated 18.2.66)

Gouache; decorated black and pink borders

174 by 219mm; page 230 by 270mm

Reproduced: W. G. Archer (1967), fig.47; W. G. Archer (1973), II, 234

DESCRIPTION A shepherd stands wrestling with a

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black bear which is clawing his back while another Gaddi strikes the bear with an axe. There are sheep on the right.

NOTE Chandu Lal appears to have based his composition on the traditional subject of a man with a performing bear and modified it into a new subject pertinent to the Hills (*cf* M. Archer (1972), no.184xxxii and no.185liv).

553 Raja Karam Singh of Patiala (1813–45) (illustrated)

Punjab Plains, *c*1835 (probably by a Lahore or Amritsar artist)

Add.Or.3172; purchased 20 May 1971 (together with WD 3110–3119 and Add.Or.3167–3171), from the collection of Godfrey Thomas Vigne, the early traveller in the Punjab and Himalayas who visited the Sikh court in 1836 and 1837

Inscribed on label from original mount: *Native Rajah of Patiala*

Gouache with gold: green and red borders with gold floral patterns

327 by 257mm; page 357 by 287mm

Reproduced: Srivastava (1973)

DESCRIPTION The raja, fully armoured, is riding on a chestnut horse through a landscape with a broad river and mountains. He holds a lance and has a radiant yellow halo.

554 i–ii Two portraits of rulers of Nabha

Punjab Plains, *c*1845–50

Add.Or.2601 and 2602 (circumstances of acquisition unrecorded)

NOTE During the chaos in the Punjab in the early nineteenth century, Raja Jaswant Singh (*d*1840) consolidated his state at Nabha with lands granted him by Ranjit Singh. Nabha was later given British protection by the Treaty of Amritsar in 1809, and, with Patiala and Jind, became one of the three Phulkian States of the Malai Sikhs. Jaswant Singh's successor Devendra Singh (1840–46) was a timid and vacillating character. During the Sikh war of 1845–46 he sympathised with the Sikhs and was deposed by the British but granted a pension. He was succeeded by his son Bharpur in 1847.

554 i Raja Jaswant Singh of Nabha (d1840)

Punjab Plains, dated 1850

Add.Or.2601

Inscribed on sky in Urdu: *tasvir-i raja sahib harar bans sarmur malvindar raja jaswant singh sahib bahadur sarkbasi vali-i raj nabha vaqi' tarikh-i mah-i sahavan samat 1907* (picture of . . . Raja Jaswant Singh deceased, ruler of Nabha, dated month of Sahawan, samat 1907/AD1850)

Gouache with gold; yellow and red borders

156 by 107mm; with border 178 by 131mm

Reproduced: Srivastava (1973)

DESCRIPTION Raja Jaswant Singh is seated on a carpet laid on a terrace, extending his right hand as if about to speak. Pieces of beetle wing have been used to simulate the emeralds of his necklace. Billowing clouds are across the top of the blue sky.

554 ii Raja Devendra Singh of Nabha (1840–46) (illustrated)

Punjab Plains, *c*1845

Add.Or.2602

Inscribed above in Urdu: *tasvir-i raja sahib harar bans sarmur malvindar raja devendra singh sahib bahadur vali-i raj nabha khalaf al-sidq-i raja sahib jaswant singh sarkbasi* (picture of . . . Raja Devendra Singh . . . ruler of Nabha, true son of Raja Jaswant Singh deceased)

Gouache with gold; floral and pink borders

180 by 129mm; with border 254 by 202mm

DESCRIPTION Raja Devendra Singh is seated in a gold chair with a silver foot-stool, his sword and shield still strapped about him. Two of his courtiers stand in attendance on the terrace. Palace buildings and trees are in the background.

555 i–iii Three portraits of Sikh rulers

Punjab Plains, Sikh, *c*1840–45

Add.Or.707–709; purchased 26 October 1954 from Mrs Vandaleur, a descendant of Sir Herbert Edwardes, assistant to Henry Lawrence, resident at Lahore in 1847 and 1848. The pictures were found amongst Edwardes's papers (*see also* M. Archer (1969), I, 192–93)

Gouache with gold; floral and pink borders

555 i Maharaja Gulab Singh (1792–1857), ruler of Jammu and Kashmir (1846–57)

Add.Or.707

Inscribed on fly-leaf in ink in Urdu: *Sri Raja Maharaja Bahadur Gulab Singh*; in English: *Maha Raja Golab Sing*

205 by 143mm; page 266 by 202mm

Reproduced: W. G. Archer (1966), pl.34

DESCRIPTION Maharaja Gulab Singh rides a finely caparisoned white stallion across a green field, followed by an attendant who holds a sunshade over him.

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555 ii Udham Singh (*d*1840) and Sohan Singh (*d*1844) (illustrated)

Add.Or.708

Originally inscribed on fly-leaf in ink in Urdu: *Udham Singh and Randhir Singh*; in English: *Mean Oodum Sing & Sohun Sing, late sons of Maharaja Golab Singh*

153 by 204mm; page 261 by 212mm

Reproduced: W. G. Archer (1966), p.56; Srivastava (1973)

DESCRIPTION Udham Singh and Sohan Singh, the first and second sons of Maharaja Gulab Singh, are seated facing one another on a terrace laid with fine carpets. Two servants are in attendance and a canopy is above them.

NOTE Udham Singh, eldest son of Gulab Singh, was killed with Nau Nihal Singh while returning from the funeral of Kharak Singh in November 1840. Sohan Singh (Randhir), the second son of Gulab Singh, was killed with Raja Hira Singh and Pandit Jalla in December 1844.

555 iii Raja Dhian Singh (1796–1843) (illustrated)

Add.Or.709

Originally inscribed on fly-leaf in ink in Urdu: *Dhian Singh*; in English: *Dhyan Sing, Prime Minister of Lahore*

194 by 142mm; page 258 by 204mm

DESCRIPTION Raja Dhian Singh, the younger brother of Maharaja Gulab Singh, rides a prancing piebald horse, holding a white kerchief in his hand. An attendant follows on foot with a sunshade.

556 Maharaja Dalip Singh (1837–93, *r*1843–49) (illustrated)

By Hasan al-Din, Punjab Plains, Sikh, *c*1845–46

Add.Or.710; purchased from Mrs Vandaleur, 26 October 1954 (*see* no.555)

Inscribed on back in Urdu: *Hasan al-Din musavvir* (painter Hasan al-Din)

Gouache with gold; black and pink borders

123 by 163mm; page 197 by 233mm

Reproduced: W. G. Archer (1966), pl.61; Srivastava (1973)

DESCRIPTION The durbar of December 1845: the young Maharaja is seated on a chair holding a gun, a pet lap dog at his feet and an attendant with a fly-whisk behind him. On the Maharaja's left sit Diwan Dina Nath and Fakir Nur ud-Din holding a book and rosary; on his right sit Tej Singh with a rosary and Labh Singh with a sword and shield.

NOTE In 1845 Dina Nath was Dalip Singh's finance minister and Nur ud-Din his adviser. Tej Singh was commander in chief of the Sikh army from August 1845 and Labh Singh an army commander.

557 i–iii Three portraits of Sikh rulers

Punjab Plains, Sikh, *c*1850–70

557 i Maharaja Kharak Singh of the Punjab (1839–40)

Punjab Plains, Sikh, mid-19th century

Bowring Album: MSS.Eur.G.38, II, Vd; purchased July 1959

Gouache; oval

88 by 70mm

DESCRIPTION Maharaja Kharak Singh is depicted half-length, dressed in red and green, holding a white kerchief.

557 ii Maharaja Ranbir Singh of Jammu and Kashmir (1857–85) (illustrated)

By Hari Charan, Punjab Plains, Sikh, *c*1870

Bowring Album: MSS. Eur.G.38, I, 12r; purchased July 1959

Inscribed at bottom in English: *Huree churn Mousower*

Gouache; decorated pink border

301 by 214mm; with borders 342 by 265mm

DESCRIPTION Maharaja Ranbir Singh is dressed in yellow, riding a fine grey stallion while holding a white kerchief.

557 iii A Sikh nobleman

Punjab Plains, Sikh, mid-19th century

India Office Album 53, no.5049

Gouache; orange border

241 by 195mm; with border 266 by 220mm

DESCRIPTION The nobleman is seated on a terrace, holding a flintlock in both hands before him.

558 Maharaja Ranbir Singh (1857–85) of Jammu and Kashmir (illustrated)

Jammu, *c*1880

Add.Or.3003; presented by Miss Ina C. Turnbull, 16 February 1948

Inscribed on reverse: *His Highness the Maharaja Jummoo and Kashmir. G.C.S.I., C.I.E.*

Gouache; mauve mount with yellow margin and crimson and blue rules; dark blue border with Kangra-type floral scroll pattern

210 by 158mm; page 250 by 195mm

Published: W. G. Archer (1973), I, 212, no.75, and II, 160

DESCRIPTION Raja Ranbir Singh wearing a deep yellow dress and heavily bejewelled pink coat, sits on a throne holding a sword in a crimson scabbard with one

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foot resting on a foot-stool. Around his neck he wears the order of a Knight Grand Commander of the Star of India. Behind him stands an attendant also in a deep yellow dress holding a peacock-feather fan. On the floor is a gold and crimson rug; pale blue background.

NOTE Copy of a photograph by Bourne and Shepherd of Ranbir Singh taken at Lord Lytton's Delhi Durbar, January 1877 (I.O.L. Photo 99 (32)).

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CENTRAL INDIA

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CENTRAL INDIA

The area now generally referred to as Central India adjoins the south-eastern border of Rajasthan and the northern borders of the Deccan. Although the states were under Rajput rulership they suffered invasion by the Mughals in Akbar's time, and were later dominated by the power of the Marathas. In the seventeenth century an established and consistent style of painting flourished at Malwa, providing a backbone from which the painting of smaller states could stem. Probably this Malwa style was an inheritance from the sixteenth-century court of Mandu, which prior to its conquest by the Mughals in 1561 had been ruled by Baz Bahadur, celebrated in later Rajput painting for his romanticised attachment with his queen Rupmati.

While the Library has no pure Malwa pictures of the seventeenth century, no.559 is a series of six *ragamala* paintings in a debased version of the Malwa style dating from the early eighteenth century. The compositions of the set are Mughal inspired, perhaps deriving from provincial or 'Popular Mughal' pictures of the seventeenth century. But many features are unmistakably related to Malwa, as in the character of the line of trees in no.559iii, and the merging blue clouds of the sky. The *ragamala* series of no.560 is similarly related to earlier Malwa painting, this time reduced almost to a folk level, perhaps associated with a bazaar context.

Ten leaves (nos 561 and 562) are from two manuscripts of the *Bhagavata Purana*, probably painted at Nagpur to the south west of Malwa, in the area formerly known as the Central Provinces. The texts are in Sanskrit, and the style is quite separate from the Malwa tradition, containing some southern elements as well as characteristics associated with purely Hindu attitudes and traditions. The manuscripts follow a repeated formal lay-out, with bunches of flowers painted in the margins at either end of the horizontal leaves.

In the nineteenth century the pervading influences of the Delhi style and the British, with the photography they brought with them, contributed to the fusing of local Central Indian traditions with painting from other areas. The equestrian portrait of Maharaja Bhavani Singh of Datia, dating from *c*1870 (no.564), shows few ties with the painting current there a century before. It is a study of a ruler in a relatively universal style that could equally be associated with almost any state in Central India.

559 i–vi Six *ragamala* illustrations

Malwa, *c*1700

Bellasis Album: MSS.Eur.G.45/6 (scrapbook, I), ff.88, 91–94, 98; deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 September 1960

Gouache; gold and orange borders

NOTE Contained in an album assembled by Augustus Fortunatus Bellasis (1822–72), Bombay Civil Service, 1842–72 (*see* M. Archer (1969), I, 102).

559 i **Asavari Ragini** A girl is seated on a hillock with snakes entwined about her body, wearing a peacock-feather skirt. The landscape has water in the foreground. (illustrated)

MSS.Eur.G.45/6, f.88

230 by 133mm; page 248 by 150mm

559 ii **Bhairava Raga** Shiva seated on a chair is rubbed with sandal-wood paste by two of his five girl attendants.

MSS.Eur.G.45/6, f.91

226 by 135mm; page 240 by 150mm

559 iii **Kedara Ragini** An ascetic seated at the foot of a pavilion is visited by a girl. A pond and trees are beyond. (illustrated)

MSS.Eur.G.45/6, f.92

230 by 129mm; page 248 by 149mm

559 iv **Khambhavati Ragini** A girl makes an offering to Brahma who sits on a stool in a courtyard.

MSS.Eur.G.45/6, f.93

228 by 132mm; page 250 by 155mm

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559 v **Kanada Ragini** Two courtiers hail Krishna who stands with a sword over his shoulder. An elephant is in the foreground with a severed tusk.

MSS.Eur.G.45/6, f.94

237 by 133mm; page 258 by 151mm

559 vi **Nata Ragini** A mounted warrior fights a foot-soldier in a landscape. A corpse is in the foreground.

MSS.Eur.G.45/6, f.98

228 by 135mm; page 245 by 149mm

560 i–xxxvi Thirty-six paintings comprising a *ragamala* series

Central India, *c*1780

Johnson Album 39, nos 1–36

Arranged according to Hanuman's system (*see* Appendix, p.320)

Inscribed with Sanskrit verses of Damodara's *Sangita-darpana* (*see* Appendix, p.323)

Gouache with gold; orange borders

210 by 135mm including text area; page 247 by 175mm

Published: Randle (1941), 170–71; Ebeling (1973), 216, no.99; Waldschmidt (1975), 545, no.54

Discussed: Shirreff in MSS.Eur.D.500/3

NOTE Above each picture is a yellow panel on which is written in black *nagari* the Sanskrit couplets and Hindi *dohas* describing the subjects which are also identified on the reverse in Persian characters. In certain cases there are songs written in red and black *nasta'liq* in Persian, Braj, Marwari or Punjabi, and these correspond with a manuscript in the Johnson Collection (I.O.L. Pers.Ms 1906, Ethé (1903), no.2019). Johnson probably had these copied from the manuscript on to the reverse of the appropriate pictures. The style of the paintings is simple and direct, the artist following the Sanskrit verses with unimaginative fidelity. The series was previously contained in a contemporary binding of black morocco with gilt medallions and cornerpieces. On the fly-leaves is written a list of the *ragas* and *raginis* in Persian.

560 i **Bhairava Raga** Bhairava sits on an elephant-skin upon a rocky hillock with the Ganges issuing from the coil of his hair. The bull Nandi is in the foreground. (illustrated)

Johnson Album 39, no.1

Reverse: verse in *nasta'liq*

Reproduced: Ebeling (1973), 216, fig.124

560 ii **Madhyamadi Ragini** Lovers stand and embrace in a palace chamber. The girl has a golden face and body in literal agreement with the Sanskrit phrase (*svarna-chavi*).

Johnson Album 39, no.2

560 iii **Bhairavi Ragini** Bhairavi kneels on a silver platform on the summit of Mount Kailasa with a pair of *ghana* in her hands, offering red lotuses at the shrine of Bhairava. (illustrated)

Johnson Album 39, no.3

Reverse: verse in *nasta'liq*

See Gangoly (1935), II, pl.IV for the Sanskrit description

560 iv **Bangali Ragini** A female ascetic with compact top-knot stands in a meadow between trees holding a shining trident in her hand and a begging-bowl in a fold of her garment.

Johnson Album 39, no.4

See Gangoly (1935), II, pl.VIII for the Sanskrit description

560 v **Varari Ragini** Varari stands outside a chamber fanning her seated lover with a fly-whisk.

Johnson Album 39, no.5

See Gangoly (1935), II, pl.XI for the Sanskrit description

560 vi **Saindhavi Ragini** A girl kneels before a shrine to Shiva, offering red flowers. (The trident mentioned in the verse is not shown.)

Johnson Album 39, no.6

See Gangoly (1935), II, pl.XIII for the Sanskrit description

560 vii **Malkos Raga** Malkos, shown as a warrior with ruddy complexion, stands holding a large staff in addition to his sword and shield. He is flanked by four minor warriors. (illustrated)

Johnson Album 39, no.7

See Gangoly (1935), II, pl.XIV for the Sanskrit description

560 viii **Todi Ragini** A lady with a *vina* attracts deer in a flowery meadow, feeding one of them with grass.

Johnson Album 39, no.8

Reverse: Punjabi verse in *nasta'liq*

Reproduced: Gangoly (1935), II, pl.XV, fig.C

See Gangoly (1935), II, pl.XV for the Sanskrit description

560 ix **Khambhavati Ragini** A lady sits on a couch with a *tambur*, raising her right hand to beat time.

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Johnson Album 39, no.9

Reverse: inscribed in Punjabi and Marwari in *nasta'liq*

See Gangoly (1935), II, pl.XXVI for the Sanskrit description

560 x Gauri Ragini A lady seated on a mountain-top raises her right hand in song.

Johnson Album 39, no.10

Reverse: Punjabi verse in *nasta'liq*

See Gangoly (1935), II, pl.XXIII for the Sanskrit description

560 xi Gunakali Ragini A lady with her hair loose meets her lover in a garden.

Johnson Album 39, no.11

See Gangoly (1935), II, pl.XXIV for the Sanskrit description not followed in the picture

560 xii Kakubha Ragini A lady stands before a chamber and hands to her confidante a gift for her lover, who is seated a little way off. (illustrated)

Johnson Album 39, no.12

Reproduced: Ebeling (1973), 216, fig.123

560 xiii Hindola Raga Lovers sit on a swing attended by four girls. Four peacocks are perched on the beam of the swing.

Johnson Album 39, no.13

See Gangoly (1935), II, pl.XXX for the Sanskrit description

560 xiv Vilavali Ragini The blue-skinned *nayika* puts the final touches to her toilet in anticipation of the arrival of her lover who is seated in an adjacent chamber; a bed is prepared in the foreground.

Johnson Album 39, no.14

See Gangoly (1935), II, pl.XXXIX for the Sanskrit description

560 xv Ramakali Ragini The lady, dressed in blue with a complexion of gold, sits facing her lover, expressing her pride by pulling her veil before her face.

Johnson Album 39, no.15

Reverse: traces of a pounced drawing of Shiva, and a Punjabi verse in *nasta'liq*

See Gangoly (1935), II, pl.XXXII for the Sanskrit description

560 xvi Desakhya Ragini A lover sits with his lady who is holding her arms above her head (perhaps signifying physical well-being normally associated with this subject).

Johnson Album 39, no.16

See Gangoly (1935), II, pl.XXXIV for the Sanskrit description

560 xvii Patamanjari Ragini The *nayika* sits being consoled by two confidantes for the parting from her lover.

Johnson Album 39, no.17

See Gangoly (1935), II, pl.XL for the Sanskrit description

560 xviii Lalita Ragini The *nayika* reclines on a couch in the early morning while her lover departs holding two garlands. (illustrated)

Johnson Album 39, no.18

Reverse: Punjabi verse in *nasta'liq*

See Gangoly (1935), II, pl.XXXVI for a slightly different Sanskrit description

560 xix Dipaka Raga The *nayika* shades her face with her veil from the light of the flame burning in her lover's headdress.

Johnson Album 39, no.19

See Gangoly (1935), II, pl.XLI for a slightly different Sanskrit description

560 xx Kedara Ragini A lady is seated on a brick plinth of a shrine to Shiva with her hands joined in worship. A snake rears its head above her left shoulder.

Johnson Album 39, no.20

See Gangoly (1935), II, pl.XLVI for the Sanskrit description

560 xxi Kanada Ragini A seated prince, acclaimed by courtiers, holds the gold-banded tusk of an elephant which is lying in the foreground.

Johnson Album 39, no.21

See Gangoly (1935), II, pl.L for a slightly different Sanskrit description

560 xxii Desi Ragini The *nayika*, kneeling at the head of the couch on which her lover lies, rouses him from pretended sleep.

Johnson Album 39, no.22

See Gangoly (1935), II, pl.XLIII for the Sanskrit description

560 xxiii Kamoda Ragini The *nayika* walks in a woodland glade, showing distress at the voice of a cuckoo perched in a tree.

Johnson Album 39, no.23

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See Gangoly (1935), II, pl.XLIX for the Sanskrit description

560 xxiv **Nata Ragini** A white-robed prince with sword and shield is about to mount his white stallion in preparation for battle. (illustrated)

Johnson Album 39, no.24

See Gangoly (1935), II, pl.XLIV for the Sanskrit description

560 xxv **Sri Raga** A young prince sits in a palace chamber with the seven diminutive figures representing the *svaras* behind him. A girl accompanied by two musicians, dances before him.

Johnson Album 39, no.25

NOTE The Sanskrit verses characterise *Sri Raga* as a handsome young monarch who is honoured by Sadja and the seven *svaras* or musical tones.

560 xxvi **Vasanta Ragini** Krishna stands in a flowery meadow holding flower-sprays in each hand, wearing a yellow garment and peacock-feather crown.

Johnson Album 39, no.26

Reverse: Braj Bhasha verse in *nasta'liq*

See Gangoly (1935), II, pl.LX for the Sanskrit description

560 xxvii **Malavi Ragini** Lovers stand embracing in a chamber. The man is dressed in parrot-green.

Johnson Album 39, no.27

See Gangoly (1935), II, pl.LXXX for the Sanskrit description

560 xxviii **Malasri Ragini** The lady stands on a hillock by a tree holding a red lotus in her right hand.

Johnson Album 39, no.28

Reverse: Braj Bhasha verse in *nasta'liq*

See Gangoly (1935), II, pl.LV for the Sanskrit description

560 xxix **Dhanasri Ragini** The lady sits drawing a picture of her lover while an attendant sits before her holding a shallow cup.

Johnson Album 39, no.29

Reverse: verse in *nasta'liq*

See Gangoly (1935), II, pl.LVIII for the Sanskrit description

560 xxx **Asavari Ragini** The lady sits on a rocky hillock beneath trees, pulling a large serpent towards her which she has lured with a snake-charmer's pipe which is now discarded beside her.

Johnson Album 39, no.30

Reverse: Braj Bhasha verse in *nasta'liq*

Reproduced: Stchoukine (1929), pl.LXXIX

See Gangoly (1935), II, pl.LXII for the Sanskrit description

560 xxxi **Megha Raga** A lord is seated on a *gaddi* with four courtiers kneeling before him and an attendant waving a fly-whisk. A cuckoo flies overhead.

Johnson Album 30, no.31

See Gangoly (1935), II, pl.LXV for the Sanskrit description

560 xxxii **Malarika Ragini** A girl sits by a pavilion holding a *vina*. The verses describe how she weeps in dejection, her mind confused by the passion of youth.

Johnson Album 39, no.32

See Gangoly (1935), II, pl.LXVII for the Sanskrit description

560 xxxiii **Desakari Ragini** A gold-complexioned girl sits on a terrace with her lover with whom she exchanges a confident glance.

Johnson Album 39, no.33

See Gangoly (1935), II, pl.LXXV for the Sanskrit description

560 xxxiv **Bhupali Ragini** A lady stands in the porch of a pavilion, raising her right hand in expression of grief in separation.

Johnson Album 39, no.34

See Gangoly (1935), II, pl.LXXVI for the Sanskrit description

560 xxxv **Gujari (or Daksina-Gujari) Ragini** A girl sits on a couch strewn with flowers holding a *vina* with one hand and putting the other to her ear (indicating her ability to distinguish notes and quarter-tones).

Johnson Album 39, no.35

See Gangoly (1935), II, pl.LXXIV for the Sanskrit description

560 xxxvi **Tanka Ragini** The lover arriving at a chamber, finds his lady reclining on a bed, her mind distracted by separation from him.

Johnson Album 39, no.36

See Gangoly (1935), II, pl.LXXVII for the Sanskrit description

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561 i–vi Six leaves from a manuscript of the *Bhagavata Purana*

Nagpur, *c*1780

Add.Or.9–14; purchased 1954

Each folio has three to seven lines of Sanskrit text in *nagari* characters in the centre, with two to seven lines of commentary above and below; vertical rules in gold, black and red; vertical bands at the ends of each page containing floral designs in gold, green and red

Gouache with gold

Page 168 by 400mm

NOTE From a manuscript of almost identical format to no.562 which differs by being on European paper. Pages from a similar manuscript are in the Prince of Wales Museum, Bombay (Acc.no.54.2 (1–4)), attributed by Dr Moti Chandra to Nagpur and dated the mid-eighteenth century. A manuscript of Niwaza's *Sakuntala* dated AD1789 with illustrations in the same style was previously in the possession of Raja Pratap Rao Singh Bhonsle of Nagpur, and is now in the National Museum, New Delhi (Banerji (1955–56)).

561 i The infant Krishna (illustrated)

Add.Or.13

Numbered *f.15* on reverse in *nagari*

150 by 310mm

DESCRIPTION The infant Krishna reveals himself as Vishnu to Vasudeva and Devaki within the prison, while the guards sleep outside in the foreground.

561 ii Vasudeva and Krishna

Add.Or.9

Numbered *f.19* in *nagari*

130 by 112mm

DESCRIPTION Vasudeva arrives to remove the infant Krishna while guards sleep outside and on the roof.

561 iii Devaki and Vasudeva

Add.Or.10

Numbered *f.21* in *nagari*

140 by 222mm

DESCRIPTION Devaki sits with the changeling child, Vasudeva, chained at the end of the bed. The guards are asleep outside and on the roof.

561 iv Kansa, Devaki and Vasudeva

Add.Or.14

Numbered *f.23* in *nagari*

120 by 112mm

DESCRIPTION Kansa addresses Devaki and Vasudeva who sit outside the prison, their shackles cast aside in the foreground.

561 v The infant Krishna (illustrated)

Add.Or.12

Numbered *f.29* in *nagari*

140 by 132mm

DESCRIPTION Krishna is suckled by Yasoda in a courtyard outside her house.

561 vi Nanda and Garga

Add.Or.11

Numbered *f.38* on reverse in *nagari*

124 by 100mm

DESCRIPTION Nanda welcomes Garga in his house, the two men seated on low stools within a pillared chamber.

562 i–vi Four leaves from a manuscript of the *Bhagavata Purana*

Nagpur, *c*1780

Add.Or.2541–2544 (circumstances of acquisition unrecorded; Keith (1935), no.6713)

Each folio has four or five lines of Sanskrit text in *nagari* characters in the centre, with five to eight lines of commentary above and below separated by rules in gold, black and red; on either side of each page is a vertical band with a floral design in green, red and gold. The text covers the end of the 27th and beginning of the 28th *Adyayas* of *Skandha* X of the *Bhagavata Purana*

Gouache with gold; on European paper with watermarks

Page 168 by 390mm

Exhibited: British Empire Exhibition, Wembley 1924 (Heath (1925), nos 83 and 92)

NOTE From a manuscript of almost identical format to no.561.

562 i Indra

Add.Or.2541

108 by 146mm

DESCRIPTION With Surabhi (the Cow of Plenty) Indra prostrates himself before Krishna and begs forgiveness for having poured down rain on the cow-herds of Braja. It was this storm which led Krishna to shelter them by holding up Mount Govardhan.

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562 ii Indra

Add.Or.2541*v*

Numbered *f.121* in *nagari*

105 by 145mm

DESCRIPTION With folded hands Indra speaks to Krishna, and Surabhi stands by. In the foreground water with lotuses; in the background houses and trees.

562 iii Add.Or.2542, numbered *f.122*, is an unillustrated text page

562 iv Indra

Add.Or.2543

Numbered *f.124* in *nagari*

107 by 113mm

DESCRIPTION Accompanied by two heavenly musicians, Indra bows before Krishna with folded hands. In the sky are Surabhi, Indra's white elephant, two musicians and heavenly beings who rain down flowers on Krishna.

562 v Krishna

Add.Or.2544

109 by 146mm

DESCRIPTION Krishna is seated in a pavilion with Balarama behind him, conversing with Nanda. On either side stands a cow-herd with a *chauri* and a bearded figure kneels.

562 vi Krishna

Add.Or.2544*v*

Numbered *f.126* in *nagari*

110 by 145mm

DESCRIPTION Krishna appears as Vishnu to Nanda who is seated in front of him. Two cowherds fan Krishna and on the left stands Balarama with two other figures.

563 Panoramic scroll of a procession

Central India, *c*1850

Add.Or.889 (circumstances of acquisition unrecorded)

Inscribed in Persian characters with identifications of the various components of the procession

Gouache on paper in sections; the central section showing the ruler could originally have been intended for inclusion in another panorama; orange border at top and bottom

26 by 490cm

DESCRIPTION The procession consists of numerous horsemen, foot-soldiers, riders on camels and elephants, and bearers of banners and a palanquin who precede and follow a ruler who rides on an elephant in the company of his close entourage on other elephants.

564 Maharaja Bhavani Singh of Datia (*b*1837–*d*1907) (illustrated)

Datia, *c*1870

Bowring Album: MSS.Eur.G.38, I, 38h; purchased July 1959

Inscribed on sky in Persian: *shabeh . . . maharaja sri rao raja bhavani singh bahadur . . . datia* (a likeness of Maharaja Bhavani Singh . . . of Datia); on label beneath in English: *Maharaja Rau Raja Bhavani Singh*; on reverse: *Maharaja Bhowany Sing present Chief of Duttia*

Gouache with gold; illuminated and red borders

265 by 181mm; with border 315 by 236mm

DESCRIPTION Maharaja Bhavani Singh rides a black horse across a green field, holding a black sword over his right shoulder.

565 Raja Bhavani Singh of Sitamau (1866–85)

Sitamau, *c*1870

Bowring Album: MSS.Eur.G.38, I, 64f; purchased July 1959

Inscribed with identification in Persian and *nagari*: *shabeh-i maharaja bhavani singh sahib bahadur . . . sitamhu* (a likeness of Maharaja Bhavani Singh . . . of Sitamau); on label in English: *Raja Bhawani Singh*

Gouache with gold

73 by 72mm

DESCRIPTION Raja Bhavani Singh is seated against a green cushion with a sword in his lap, dressed in white with gold trimmings and turban.

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ORISSA AND SOUTH INDIA

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ORISSA AND SOUTH INDIA

566 Playing cards for the game of Ramayana Ganjifa (illustrated)

Orissa, Sonpur, early 20th century

Add.Or.3847; presented 24 November 1922

A set of 144 circular cards made of paper, painted and lacquered; divided into 12 suits; contained in a wooden box with sliding top, painted with simple decoration and the figure of an ascetic

43mm diameter; box 70 by 120 by 62mm

NOTE *Ganjifa* cards vary according to their date and place of origin. The present set is arranged in twelve suits which are divided into two groups representing Rama and Ravana. Each suit has two court cards representing King and Minister, and ten number cards, the digits represented by suitable symbols such as monkeys, quivers, swords, daggers or arrows. The background colour is different for each suit. In the case of the suits of Rama's division the Ace ranks next to the Minister and ten is the lowest card; in the case of Ravana's division the ten ranks next to the Minister and the Ace is the lowest card.

Although Indian tradition traces the game of *ganjifa* back to the eighth century when Mallaraj, King of Vishnapur in Bengal, invented it, literary evidence does not support this. The earliest reference to the game in India is found in the *Baburnama* (AD1527), the memoirs of the first Mughal emperor. Later it is described in detail in the *A'in-i-Akbari* (Abul Fazl (1873), I, 306–307).

Recent research however, has proved the prevalence of the game in Safavid Persia, but no conclusions can be drawn at present about its origin. *Mughal Ganjifa* and *Dasavatara Ganjifa* were popular all over India, while *Ramayana Ganjifa* was popular in Orissa. Krishna Raj Odeyar II developed the game of *ganjifa* under the name of *Chhada-krida* (cards-play) into thirteen varieties, and one of these was based on the characters of the *Ramayana*. For explanation and discussion of the types of *ganjifa*, *see* Leyden (1977).

567 Vishnu and his ten avataras (illustrated)

South India, *c*1800

Add.Or.25; presented by Sir John Sinclair, 8 July 1806, when other drawings of Madras were presented by him (M. Archer (1969), 429)

Inscribed on reverse: *The Incarnations of Vishnow for Sir John Sinclair Baronet of Ulbster* [*sic*]. *Presented by Sir John Sinclair*

Gouache with gold; narrow yellow and red borders

415 by 535mm; page 425 by 545mm

DESCRIPTION Vishnu stands with Lakshmi and Garuda in attendance, his ten incarnations represented in panels beneath and on either side. The backgrounds are orange with silver leaves suspended from above.

NOTE The painting would appear to have been collected by Thomas Fraser who served with the Madras Engineers from 1796 to 1819.

568 Rama and Sita

South India, early 20th century

Add.Or.2794 (formerly Album 69, no.27; circumstances of acquisition unrecorded)

Gouache with gold on canvas

360 by 250mm

DESCRIPTION Rama is enthroned with Sita under a royal umbrella, Hanuman and Lakshmana standing on either side. Two others stand behind, probably Rama's half-brother Bharata, and Lakshmana's half-brother Satrughna.

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GLOSSARY

AVATARA	Incarnation of a deity, usually Vishnu
BAIT	A couplet in Persian or Arabic verse
BARAMASA	The twelve months of the year, described in poetry in terms of the feelings of lovers and illustrated accordingly
BHANG	The dried leaves of Indian hemp (*Cannabis indica*), smoked or eaten as a drug
BHIL	Tribal forest dwellers from Rajasthan, Central India and the Deccan, usually depicted dressed in leaves and hunting with bows and arrows
BRAHMIN	Member of the Hindu priestly caste
BULBUL	Persian name applied to Indian birds of the genus *Brachipodidae* noted for their song and often equated with the nightingale
CHADAR	A square piece of cloth worn as a mantle
CHAMPAKA	Ornamental tree with sweet scented flowers (*Michelia champaca*)
CHARBA	Deer-skin cut very thin and used for tracing drawings
CHARAS	Resin from Indian hemp (*Cannabis indica*) used in drug preparation
CHARTAR	A four-stringed lute
CHAUKI	A low four-legged stool
CHAUPAI	A four line Hindi verse
CHAUPAR	Game played with counters on a cross-shaped board
CHAURI	Fly-whisk of Yak hair, often the insignia of royalty
CHENAR	The oriental plane tree (*Platanus orientalis*)
CHOLI	Bodice-like short jacket worn beneath the *sari* by women
DAFTARI	Office servant who looks after records
DAITYA	A demon or goblin
DAMARU	Double-ended drum shaped like an hour-glass
DHOTI	Cloth worn about the waist by men, drawn between the legs and fastened behind
DIVAN	A collection of Persian or Arabic poetry
DOHA	A couplet in Hindi verse
DOPATTA	Piece of material (of 'two breadths') worn as a garment by women
DURBAR	Gathering of noblemen and courtiers for an audience or levée
FAKIR	Muslim ascetic or religious mendicant, also loosely applied to Hindu ascetics
GADDI	Shepherd of a Hill tribe
GANJIFA	Indian card game
GENTOO	A Hindu
GHANA	Indian cymbals, or bells
GHAZAL	Islamic romantic poem or ode in Persian or Arabic
GOMUKHI	Rosary-bag worn on the hand
GOPI	A cow-girl or milkmaid
HASHIYA	Illuminated border for picture or calligraphy
HOOKAH	Type of pipe where tobacco smoke is bubbled through water
JAMA	Double-breasted coat tied to one side: to the right by Muslims, to the left by Hindus
KANPHAT	'Split-earred' Shaivite yogi or ascetic distinguished by large black earrings
KATAR	Indian punching dagger
KHANDA	A broadsword
KHANJARI	A small tambourine
KINNARA	Celestial being with the head of a horse
MANSAB	Territory granted by the Mughal government in return for provision of troops and horse when required
MASNAVI	Islamic narrative poem
MISRA'	Hemistich or half line in Islamic poetry
MORCHAL	Fan made of peacock feathers
MORHA	A round stool
MOR PANKHI	A pleasure boat with prow and stern in the form of a peacock
MRIDANGA	A large double-ended drum, tapering towards each end
MUFTI	An expounder of Muslim law
MUHARRAM	Period of fasting observed during the first month of the lunar year in commemoration of the deaths of Hasan and Husain
MULLA	A Muslim learned in theology and law
MURAQQA'	Album of miniature paintings and calligraphy
NAGARI	'Of the city', name given to script used for Sanskrit and Hindi
NAQSHBANDI	An order of Muslim ascetics who typically carry a lamp and stick
NARGILA	Hookah made from a coconut shell
NASKHI	Upright script used for Arabic and Persian
NASTA'LIQ	Cursive script used for Persian
NAYAKA	The lover as classified according to his relationship with women
NAYIKA	The woman as classified according to her relationship with the *nayaka*
NILGAI	The Indian blue bull (*Boselaphus tragocamelus*, Pallas)
NIM QALAM	'Half pen': a technique of finishing a picture in lightly applied colours
PACHISI	A type of *chaupar* or board game
PAIJAMA	Loose-fitting trousers tied at the waist, worn beneath the *jama*
PAN	The leaf of the betel plant wrapped round pieces of areca nut, lime and other ingredients for chewing
PATA	A sword, originally of wood
PATKA	Waist-sash, often with embroidered ends

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PERI — A Persian genie or fairy

PIKA — A cuckoo

POST — Poppy head or capsule, used for the preparation of opium

PUJA — Hindu ceremony of worship

QAMARGHA — Hunt where animals are driven into a corral for a battue

QASIDAH — A formal ode, in Persian, Arabic or Turkish

RAGAMALA — 'A garland of musical modes'. A cycle of poems or pictures characterising the princes (*ragas*) and ladies (*raginis*) who personify the moods and characters of melodies on which Indian music is improvised

RAQAM — A method of numbering using the initial letters of Arabic names of numbers, often used for pricing

RISHI — A sage

SADHU — Hindu ascetic

SAIS — Groom or riding attendant

SALUKI — An Arabian breed of gazelle-hound

SANAD — A grant, charter or honorific award

SARANGI — Indian fiddle played with a bow

SARDANA — A musical instrument

SARI — Long piece of cloth used as female garment

SARPESH — Turban ornament

SATI — The rite where the Hindu widow is burned on her husband's pyre

SEHAHI QALAM — Ink drawing

SHAB-BARAT — Muslim festival held on the eve of the fourteenth day of the month of Shaban

SHAIKH — A Muslim elder, properly of Arab descent. The word is used in the meaning of a saint, and in India it is often applied to a convert to Islam

SHIKASTA — 'Broken' script used in Persian

SIKH — Disciple or adherent to the sect founded by Guru Nanak in the sixteenth century

SITAR — Indian three-stringed instrument played by plucking

SIYAQ — A method of enumeration using the Arabic alphabet

SUBADAR — A governor. Under the British, the Indian officer in charge of a company of sepoys

SUFI — A Muslim mystic

SURA — Chapter of the *Qur'an*

SVARA — A tune or melody

TAKHALLUS — The pen-name of an author or poet

TAKHT — A throne

TALWAR — A curved sword or sabre

TAMBUR — Four-stringed non-fretted instrument used as a drone

THULTH — An upright script used in Arabic

TIKA — Spot placed by women in the centre of the forehead, usually of vermillion

VAZIR — Chief minister of a Muslim sovereign normally in charge of general as well as financial administration

VINA — The classical stringed instrument of Indian music, having seven strings and two gourd resonators

YOGI — Person who undertakes a spiritual and physical discipline

YOGINI — A female *yogi*

ZENANA — The female apartments of a house or palace

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APPENDICES

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ARRANGEMENT AND CATALOGUING OF THE COLLECTION

Between 1807 when the Johnson Collection was acquired and 1836 when the Librarian, Charles Wilkins, retired, various steps were taken to arrange and consolidate the collections. In about 1830 a first list of the Company's separate Indian miniatures was made. Written on paper with an 1826 watermark in the handwriting of Charles J. Mickle, Clerk of the Library from 1808 to 1832,[1] it was entitled, 'List of the Oriental Drawings belonging chiefly to Mr Johnson's collection'. The Fleming and Buchanan-Hamilton miniatures were also included as well as an album of calligraphy presented by the Librarian, Charles Wilkins. A label pasted to the outside, probably at the time the manuscript was stitched in blue wrappers, reads: '11. Catalogue of the Indian and Persian Drawings, purchased in the Johnson Collection (MS). (1830-MS)'. A second label reads: 'Dr. F. Buchanan. Oriental Portraits. 57th Vol.'.[2]

The list shows that by 1830 these miniatures had been grouped and mostly bound into sixty-seven albums. The number of pictures in each album and at times the subject of individual paintings were noted. The numbering of the albums, however, was far from logical: Albums 1–37, 39–48, 50–56, 58–64, 66 and 67 consisted of miniatures and tracings in the Johnson Collection. Album 38, on the other hand, although containing thirty-seven miniatures, was in fact an illustrated manuscript of the *Karnama-i-ishq* and by analogy with other illustrated Johnson manuscripts should have been excluded. The Fleming Collection was numbered 'Album 49' and the Buchanan-Hamilton 'Album 57'. Albums 65A and 65B consisted of specimens of calligraphy collected by Johnson and Wilkins. The result therefore was a list of albums which came to be known loosely as 'Johnson' but which in fact included presentations by Fleming, Buchanan-Hamilton and Wilkins.

Of the exact physical state of these collections when they first reached the Library no precise record exists. It is possible that before handing over his collection Johnson himself had roughly grouped his paintings by subjects such as *ragamalas*, portraits of princes, noblemen, ascetics, ladies, Europeans, Christian and Hindu themes – categories which he had mentioned in his letter to Wilkins (*see* p.26). A few pictures, such as Album 39 and 43, had clearly been bound in India[3] but the great majority were almost certainly loose and had been kept in portfolios. On their receipt Wilkins himself probably re-sorted the paintings and gradually arranged them for binding. The Day Book for 1813, for example, recorded that thirty-four *ragamala* drawings were 'sent to Mr Hennington to be bound'.[4] The fly-leaves of other albums bore 1824 watermarks. That Wilkins arranged the albums is perhaps confirmed by the fact that several erotic paintings were kept together in Album 66. Johnson himself would not have been embarassed by such subjects but by 1830 attitudes had changed. In the 1830 list Album 42 is noted as containing 'Raga Mala, 36 drawings of which some are excessively obscene and should be destroyed', and Album 66 as containing 'obscene pictures'. Like the majority of the Johnson miniatures, the Fleming and Buchanan-Hamilton pictures were almost certainly loose at the time of presentation but, according to the Library's general practice, were subsequently bound into albums and given a number.

Between 1816 and 1903 no further separate miniatures were acquired but when collecting was resumed in the present century the practice of binding miniatures was maintained and the sequence of album numbers continued. A short time before he retired in 1927, the Librarian, Dr F. W. Thomas (1903–27), put in order the materials acquired during his period of office: a *ragamala* set was numbered Album 68; twenty-eight miscellaneous miniatures were bound together to form Album 69; a Jaipur group became Album 70, a set of Kashmir trades, Album 71 (*see* M. Archer (1972), no. 195), and the Khandesh paintings, Albums 72 and 73. The Dara Shikoh Album (no. 68), however, appears to have been given no number and two miniatures which had been framed for the Secretary of State's room in about 1906 (nos 50i and 80) had also received no accession number. During the Librarianships of C. A. Storey (1927–33) and Dr H. N. Randle (1933–49) a few miniatures (*eg* no. 521) were acquired but remained unnumbered.

While S. C. Sutton was Librarian (1949–72) the entire collection was reorganised. As a result of the greatly increased interest in Indian painting and demands from the public to examine the collection, it was

1 Mickle's hand appears in the East India Company Day Book until 24 March, 1832, where a pencil entry notes: 'This day Mr Mickle took his leave of the Library'. At that point the handwriting of the entries changes.

2 I.O.R.: MSS.Eur.D.486

3 The original covers are preserved in the Prints and Drawings Section, *eg* Albums 39, 43, 66.

4 I.O.R.: Day Book, 20 November 1801–5 October 1814; MSS.Eur.E.239, f.142*v*; this was probably Album 30.

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decided to mount the majority of the pictures separately. In this way they could be protected from excessive handling and their study facilitated. A few albums, however, which were strongly bound and in good condition (Albums 29, 36, 38, 53, 65A and B, 70–73) or which contained groups of related pictures or tracings mounted several to a page (Albums 31, 32, 41) were retained in their old form. The work of mounting was organised by the Indian Section of the Victoria and Albert Museum through the cooperation of its new Keeper, Dr W. G. Archer, and was completed by 1950.[5]

At the same time, since the classification by album numbers had led to great confusion, a reclassification and renumbering was clearly due. Over the years all seventy-three albums of miniatures and calligraphy had come to be mistakenly regarded as part of the Richard Johnson Collection.[6] In view of the historical importance of the Johnson Collection and the fact that so many Johnson paintings had already been published with their album and folio numbers, the term 'Johnson Album' was therefore retained for the 'true' Johnson Collection but album numbers were discarded for the remainder. The contents of Albums 49, 57, 68–73 were then integrated into a new sequence termed 'Additional Oriental' (Add.Or.) and each painting was given a separate individual number. The Dara Shikoh Album, however, received a single 'Additional Oriental' number (Add.Or.3129) since marking each folio with a new number would have disfigured the illuminated pages. All paintings acquired since 1955 have been added to this new sequence.

With the move from Whitehall to the present premises at Orbit House in 1967 a separate Prints and Drawings Section was created and for the first time all the different types of visual material, including the Indian miniatures, were brought together.[7] The Johnson and Additional Oriental miniatures were then arranged and stored in numerical order.

5 I.O.R.: MSS.Eur.895; I.O.L. L5/52

6 *See*, for example, Ashton, L., *The Art of India and Pakistan* (London, 1950), 148–49, where a portrait of Akbar(?) is described as from the Buchanan-Hamilton Collection but the reference is given as 'Album 57 of the Johnson Collection'.

7 Until 1967 prints, drawings and miniatures were scattered in different parts of the Library. As late as 26 March 1935 Dr Randle was minuting Arberry, 'Pictorials etc. are your problem. I never solved it when I was in your room. If you could start a deposit in a definite place, I should probably be able to contribute to it from small deposits here'. *See* I.O.R.: MSS.Eur.D.895

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SUMMARY TABLE OF ALBUMS LISTED IN THE 1830 CATALOGUE [I.O.R.:MSS.Eur.D.486]

Album number	Total contents *c*1830	Indian miniatures	Calligraphy and Persian miniatures	Missing
1	30	30	–	–
2	13	13	–	–
3	6	6	–	–
4	28	28	–	–
5	24	23	–	1
6	13	11	2	–
7	13	13	–	–
8	6	5	1	–
9	16	16	–	–
10	10	10	–	–
11	22	22	–	–
12	5	5	–	–
13	15	12	3	–
14	12	11	1	–
15	10	10	–	–
16	8	8	–	–
17	6	6	–	–
18	20	20	–	–
19	4	4	–	–
20	5	5	–	–
21	9	9	–	–
22	16	14	2	–
23	15	15	–	–
24	12	12	–	–
25	14	14	–	–
26	21	19	2	–
27	19	10	9	–
28	20	2	18	–
29	20	–	19	1
30	34	34	–	–
31	32	32	–	–
32	36	36	–	–
33	34	34	–	–
34	35	35	–	–
35	30	30	–	–
36	36	36	–	–
37	36	36	–	–
38	MS			
39	36	36	–	56
40	61	5	–	–
41	8	8	–	–
42	36	36	–	–
43	25	25	–	–
44	42	42	–	1
45	45	44	–	–
46	10	10	–	–
47	7	7	–	–
48	10	10	–	–
49	8	8	–	–
50	4	4	–	–
51	19	19		

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Album number	Total contents *c*1830	Indian miniatures	Calligraphy and Persian miniatures	Missing
52	27	–	–	27
53	7	6	1	–
54	46	46	–	–
55	7	4	3	–
56	21	3	18	–
57	53	53	–	–
58	21	21	–	–
59	9	9	–	–
60	23	23	–	–
61	10	–	–	10
62	7	7	–	–
63	8	8	–	–
64	41	41	–	–
65 'A'	50	–	50	–
65 'B'	50	–	50	–
66	'Several'	11	–	–
67	19	18	1	–
—	—	—	—	—
68	1404	1128	180	97

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NOTES ON ALBUMS AS NUMBERED BY THE LIBRARY *c*1830–1925

All albums are from the Johnson Collection unless otherwise stated or renumbered as Additional Oriental. Persian items are catalogued in Robinson (1976). Numbers referred to are Album folio numbers, not Catalogue numbers.

Album 1

Total of 30 leaves separately mounted. Mostly male portraits with no obvious common factor although a high proportion are of a divine or mystical nature. Other subjects include the captive Sultan Bayazid I of Turkey (no.2), and the well-known picture of squirrels in a plane tree (no.30). The album leaves are not uniform, falling essentially into two groups of smaller and larger size.

Album 2

Total of 13 leaves separately mounted. All male portraiture, although a few pictures contain several figures around a central character, *eg* no.12, where Babur greets courtiers at the Id festival. The leaves are of fairly uniform size, but the style of decoration of the borders varies.

Album 3

Total of 6 leaves separately mounted. All the pictures contain animals, some being equestrian portraits, others hunting scenes. The design of the leaves is not uniform.

Album 4

Total of 28 leaves separately mounted. All male portraiture, although some are composite scenes, and one (no.5) has a female portrait on the reverse. 20 are of uniform design and apparently derive from a single album (nos 7 and 9–27).

Album 5

The 1830 catalogue gives a total of 24 leaves of which only 23 are now extant. The missing item (no.1) was described as 'An account of the Taj Mahal in Persian' and was presumably a group of illustrations or diagrams with explanatory text. The 23 leaves are the work of Lucknow artists, especially Sital Das, and were apparently prepared to Johnson's order. The subjects are all related to practices current, or at one time current, in India: these include card games, signs of the zodiac, games, processions and a series of sacrificial ceremonies. The dominant medium is drawing with watercolour on paper, and many pictures are of comparatively large dimensions. When the collection was listed in the 1930s, no.1 was already missing.

Album 6

Total of 13 leaves separately mounted of which 2 are Persian. The subjects have been selected for their religious content, which often shows Christian influence and European inspiration. Some are of specifically Christian subjects, others are of holy men or divines. 11 of the leaves derive from a single album, apparently the same as those of Album 4.

Album 7

Total of 13 leaves separately mounted. Most of the subjects are dervishes and mullas, but no.1 is a view of the Agra fort. The leaves are not uniform.

Album 8

Total of 6 leaves separately mounted, of which one is Persian. There is no apparent reason for the selection.

Album 9

Total of 16 leaves separately mounted. Mostly female portraiture or scenes with ladies. Many of the leaves come from a single album distinguished by a plain outer margin with a single gold rule.

Album 10

Total of 10 leaves separately mounted. All are of uniform size and design and must have come originally from the same album. The subjects depicted are various with a certain emphasis on ladies.

Album 11

Total of 22 leaves separately mounted. All the pictures contain girls or ladies, some being single portraits. Many of the leaves come from a single album with simple floral diaper borders and related floral diaper decoration on the reverse.

Album 12

Total of 5 leaves separately mounted. All the scenes contain ladies, but there is no other apparent motive for selection. The leaves are not uniform.

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Album 13

Total of 15 leaves separately mounted of which 3 are Persian. The Indian pictures are almost all of female subjects, many of them on leaves from a single album with calligraphy on the reverse in each case.

Album 14

Total of 12 leaves separately mounted of which one is a page of calligraphy (no.12). The subjects are broadly of religious content, mostly Christian. The leaves are from various albums of several designs.

Album 15

Total of 10 leaves separately mounted. The subjects all involve girls and ladies. Many of the pages are from a single album, probably of Lucknow origin.

Album 16

Total of 8 leaves separately mounted. The subjects are mostly single portraits, male and female, apparently selected for their curiosity value, some being of Europeans. The leaves are not of uniform design.

Album 17

Total of 6 leaves separately mounted. Selected as scenes of ladies, some with consorts on terraces. The pages are of similar overall size but do not all come from the same original album.

Album 18

Total of 20 leaves separately mounted depicting Mughal emperors, princes, courtiers and noblemen. The leaves are taken from different albums of which the overall size is approximately the same.

Album 19

Total of 4 leaves separately mounted. All 4 pictures contain ascetics, one of them being visited by Dara Shikoh (no.1). The pages are of similar dimensions but are not from the same original album except for nos 3 and 4 which are of uniform design.

Album 20

Total of 5 leaves separately mounted. The leaves are from different sources and are of different sizes. All except no.5 concern girls and ladies.

Album 21

Total of 9 leaves separately mounted. All are pictures of girls and ladies. The pictures are not mounted on album leaves but in most cases have paper borders which are not of strictly uniform design.

Album 22

Total of 16 leaves separately mounted of which 2 are Persian. There is no uniformity of subject matter. Included are portraits, pictures of yogis and holy men, a European engraving (no.2) and a sheet of floral designs (no.1). Many of the leaves have similar floral diaper borders, with a blind panel enclosed by borders of coloured paper on the reverse, and must originally have come from the same album.

Album 23

Total of 15 leaves separately mounted. All are male portraits. The miniatures are not mounted as album leaves but in most cases have paper borders bringing them up to a uniform size.

Album 24

Total of 12 leaves separately mounted. In the 1830 catalogue no.4 was omitted but two items are entered under no.6. All are male portraits. Some have been mounted with stout borders as album leaves, others have only paper borders.

Album 25

Total of 14 leaves separately mounted. All are male portraits. The leaves are not of uniform size or design.

Album 26

Total of 21 leaves separately mounted of which 2 are Persian. The subjects are all male portraiture, some being equestrian or court scenes. The style of the album leaves is not uniform although certain pages derive from the same albums.

Album 27

Total of 19 leaves separately mounted of which 9 are Persian. The subjects all fall loosely into the category of court and genre scenes which include some illustrations of popular tales. The album leaves are of similar dimensions but are not of uniform design. Some of the Persian items clearly derive from an album of Persian manufacture.

Album 28

Total of 20 leaves separately mounted of which 18 are Persian. The Persian items are mostly from a single album, probably of Bukhara origin, which could have found its way to the Deccan. The two Indian pictures are not apparently included in the album on any logical basis.

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Album 29

Preserved as an album. The 1830 catalogue gave a total of 20 leaves of which 19 are now extant. The missing leaf (no.4) is described in the 1830 catalogue as 'taken out'. All the leaves have specimens of Persian calligraphy, and in most cases clearly derive from the same albums as the Persian items in Album 28. Rebound in modern red leather in 1969.

Album 30

Total of 34 leaves separately mounted. All are *ragamala* illustrations with the exception of no.10 (misinterpreted as a *ragamala* subject in the 1830 catalogue). Although the pictures originate from different *ragamala* series, they are mostly on album leaves of uniform size and design and were clearly bound up as an album at one time.

Album 31

Preserved as an album. Total of 32 *charbas* which have been mounted on album leaves in patterns of 6 in accordance with the *ragamala* subjects that they illustrate. The mounting was probably done by Johnson. To complete the *ragamala* there should have been another 4 pictures, but these were already missing at the time when the 1830 catalogue was made and were perhaps never present. Rebound in modern red leather in 1969.

Album 32

Preserved as an album. Total of 36 *ragamala* illustrations closely related to those of Album 31 and mounted in the same manner but with greater care, relating more closely to the style of mounting of the *ragamala* pictures of Album 66. Rebound in modern red leather, probably in 1969.

Album 33

Total of 34 *ragamala* illustrations separately mounted of which 8 pictures were later provided to make up an incomplete series.

Album 34

Total of 35 *ragamala* illustrations separately mounted from a series probably commissioned by Johnson. Originally there must have been a total of 36, but one was already missing when the 1830 catalogue was made.

Album 35

Total of 30 *ragamala* illustrations from a single series, separately mounted.

Album 36

Preserved as an album. A complete series of 36 *ragamala* illustrations, bound in green half leather, probably *c*1910.

Album 37

A complete series of 36 *ragamala* illustrations, separately mounted.

Album 38

Manuscript: *Karnama-i-ishq* by the author Rai Anand Ram Mukhlis, written by the scribe Harkulal, completed on 25 Safar AH 1148/17 July 1735. Illustrated with 36 contemporary Mughal miniatures. On the fly-leaf is a note signed by the author dated AH 1151/AD 1738–39 recording that the artist Govardhan took five years to complete the miniatures. On f.7b is a portrait of the Mughal emperor Muhammad Shah with his *vazir* Itimad ud-Daula Qamaruddin Khan (*d*1748). The author Rai Anand Ram Mukhlis was an eminent Hindu poet who wrote in Persian. The present work, a romance concerning Prince Gauhar and Princess Malikah-i Zamani, was composed in 1731. The author died at Delhi in 1751. This manuscript has not been included in the present catalogue as it will form part of a projected catalogue of illustrated Indian manuscripts.

Album 39

A complete series of 36 *ragamala* illustrations, previously bound in a contemporary binding of black morocco with gilt medallions and cornerpieces, the inside covers of red leather. The miniatures are now detached from the binding and mounted separately, but the binding is preserved with its fly-leaves on which is an index of the contents written in Persian characters.

Album 40

Total of 5 leaves remaining from a total of 61 given in the 1830 catalogue. The contents were then described as 'Raga Mala 61 drawings – small 4to'. The 5 surviving pictures now separately mounted are with one exception not *ragamala* subjects, but centre on Krishna or Vishnu. 56 drawings were already missing when the collection was catalogued in the 1930s by Dr H. N. Randle (MSS.Eur.D.542).

Album 41

Preserved as an album. Total of 8 leaves with drawings which have apparently been traced from *charbas*. The leaves are rebound in modern red leather, probably in 1969.

Album 42

A complete series of 36 *ragamala* illustrations separately mounted, apparently commissioned by Johnson to illustrate the *Risalah-i ragamala*, a Persian work

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of which a copy was in Johnson's possession. The series was originally bound in red Indian leather with Johnson's bookplate – his arms above a label in Persian dated AH1194/AD1780 with the legend: *Mumtaz al-daula mufakhkhar al-mulk Richard Johnson bahadur husam-i jang*. The album ran from right to left and was preceded by a list of the pictures in Persian characters. An early note on the left hand fly-leaf described the contents as '36 drawings some of which are very obscene'. In the 1830 catalogue the opinion was reiterated: 'Raga Mala, 36 drawings of which some are excessively obscene and should be destroyed. 4to'.

Album 43

Total of 25 leaves from a *ragamala* series which was apparently acquired for Johnson by Ibrahim Ali Khan, the town magistrate of Banaras. The series was previously bound, but is now separately mounted. One of the fly-leaves, now preserved with no.24, has a list of contents in Persian characters giving a total of 30 pictures. Numbering on the pictures themselves however suggests that originally the series may have totalled 36. At the time of the 1830 catalogue the total was 25.

Album 44

A complete series of 42 *ragamala* illustrations separately mounted. The series was formerly bound in red leather, rebacked in the early 20th century, with fly-leaves on one of which is written a list of contents in Persian.

Album 45

Total of 44 leaves separately mounted remaining from a total in 1830 of 45. The missing picture, no.7, would have been a *ragamala* subject similar to nos 1–6 and 8. Nos 9–24 are *charbas* with illustrations from a Sanskrit or Hindi text. Nos 26–30 are tracings on paper. No.36 has 15 illustrations of *avataras* on a single sheet. Nos 44 and 45 are *charbas* of *ragamala* subjects related to those of Album 31. The remaining numbers are mixed pictures, mostly of Hindu religious subjects. The paintings were previously loosely inserted in an album of blank leaves of Whatman paper provided with an alphabetical thumb index at one end, measuring 425 by 265mm. Picture no.7 was missing when the collection was listed in the 1930s by Dr H. N. Randle (MSS.Eur.D.542).

Album 46

Total of 10 pictures separately mounted illustrating the *avataras* of Vishnu.

Album 47

Total of 7 pictures separately mounted illustrating *avataras* of Vishnu. The series would originally have consisted of 10, but 3 were already missing at that time of the 1830 catalogue.

Album 48

Total of 10 pictures separately mounted illustrating the *avataras* of Vishnu. The original series of 10 was incomplete and was made up with 4 pictures of Lucknow manufacture, probably to Johnson's order (nos 1, 6, 8 and 9).

Album 49

Total of 8 leaves separately mounted listed in the 1830 catalogue as 'Eight Mythological drawings presented by Dr Fleming'. The contents of this album have now been renumbered as Add.Or.1031–1038. Formerly bound in half calf with marbled boards.

Album 50

Total of 4 miscellaneous leaves separately mounted described in the 1830 catalogue as 'Hindu imaginative subjects'. Three of the pictures are *ragamala* subjects.

Album 51

Total of 19 leaves separately mounted. 8 pictures, nos 2, 6, 7, 9, 12 and 14–16, are from a series of illustrations of Hindu goddesses. The remaining 11 pictures are of mixed origin, mostly from Oudh and Bengal, illustrating Hindu subjects.

Album 52

This album is now missing. It was described in the 1830 catalogue: 'Book 52, Twenty seven mythological drawings'. It was already missing when the collection was listed in the 1930s by Dr H. N. Randle.

Album 53

Preserved as an album. Total of 7 leaves of which one, no.3, has a marbled picture on one side included in the Persian catalogue. All the pictures are concerned to a greater or lesser extent with animals or birds, no.7 being a European engraving. Rebound in modern red leather, probably in 1969.

Album 54

Total of 46 leaves separately mounted. All are illustrations to the book of fables *'Iyar-i Danish*; 12 are from a Mughal manuscript of *c*1600, and the remainder are additions made for Johnson at Lucknow *c*1780.

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Album 55

Total of 7 leaves separately mounted of which 4 are Indian and 3 Persian. The group has no uniformity, and some leaves have paper extensions to bring them up to a similar size.

Album 56

Total of 21 leaves separately mounted of which one is calligraphy (no.2), 17 are Persian and 3 Indian. With one exception the Persian leaves originated from the same album.

Album 57

Total of 53 leaves now separately mounted, presented to the Library by Dr F. Buchanan-Hamilton. They have now been renumbered Add.Or.1039–1091

Album 58

Total of 21 leaves separately mounted. All are male portraits.

Album 59

Total of 9 leaves separately mounted. All are male portraits, the undecorated borders showing no uniformity of design.

Album 60

Total of 23 leaves separately mounted. All are portraits except for one example of silk embroidery on paper.

Album 61

This album is now missing. In the 1830 catalogue 10 pictures were listed as follows:

1 A female with a lion by her
2 Kundur Rajah sura?
3 Nawab Sahab Muhammud Ali Khan
4 Bahadar Shah Fatah Mamu Khan by *Hindu Bahadar*
5 Nawab Mir Makhan
6 A prince listening to a female musician
7 An oriental Gentleman & Lady
8 A cup bearer
9 A portrait
10 Nawab saheb *Ukid* Imtad ['ad Dawlah' erased] al Mulk Bahadar Khan *Chaghata*

The album was already missing when Dr H. N. Randle listed the collection in the 1930s (MSS.Eur.D.542). Album 66, however, was mistaken by him for Album 61 (*see below* Album 66).

Album 62

Total of 7 leaves separately mounted, 6 of them portraits of Mughal emperors, one a landscape. The size of the leaves is uniform.

Album 63

8 drawings, separately mounted, by a South Indian artist, probably Madras, *c*1787. These are described in M. Archer (1969), no.2i–viii.

Album 64

Total of 41 leaves separately mounted. The first 38 leaves are of uniform design: a high proportion are in Deccani style and appear to originate from an album assembled in the Deccan in the first quarter of the 18th century. Most of the miniatures are male portraits.

Album 65A

A miscellaneous collection of 50 leaves of calligraphy including 7 leaves from a genealogical manuscript. Bound in green half morocco by the Library. This album has not been included in the present catalogue, being calligraphy.

Album 65B

Preserved as an album. 50 leaves of *nasta'liq* calligraphy set within floral borders. The assembly was probably made under provincial Mughal patronage and the album is bound in contemporary floral lacquer covers. Dated pages fall between AH1137 and 1150, suggesting that the assembly was completed not long after AH1150/AD1737–38. The album was presented to the Library by Dr Charles Wilkins, first Librarian to the East India Company, 1801–36. This album has not been included in the present catalogue, being calligraphy.

Album 66

Total of 11 leaves separately mounted. The number of items in this album is not stipulated in the 1830 catalogue where it is described as 'A Portfolio – red – containing several mythological and other obscene pictures', the latter presumably nos 1–3. Nos 4–9 tally with a note made in the 1830 catalogue in 1912 by Dr Thomas, the Librarian, describing 'Six drawings (with 36 others – smaller – on back) removed for preservation in the S. of S.'s room'. No.10 is similar in size and subject to nos 4–9. In Dr H. N. Randle's catalogue (MSS.Eur.D.542 datable to the 1930s) 10 pictures are listed under Album '61'. Included in these 10 are the present Album 66, nos 4–11 and 2 Additional Oriental pictures (Add.Or.3853, 3854). Randle was mistaken in numbering these as Album 61, but he notes a record made by G. H. Baker on 8 Jan. 1912, that the album was returned by Mr Foster from the Secretary of State's office with 2 plates only. This accords with the note in the 1830 catalogue stating that 6 drawings had been removed for preservation in the Secretary of State's room, the total of 8 being made up by present Album 66, nos 10 and 11. Album 66, nos 1–3 are not mentioned in Randle's catalogue, suggesting that they had

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by then been removed because of their 'obscene' nature, a precaution taken prior to 1912. They were later found in the Library in a separate location. The pictures of Album 66 were formerly kept loosely inserted in an Indian red morocco folder. All are now separately mounted.

Album 67

Total of 19 separately mounted leaves of which one is Persian. Each picture contains animals or birds. Some are incidental as in the hawking scenes, while others are animal portraits.

Album 68

Total of 24 separately mounted leaves from a single *ragamala* series. Each is mounted on European paper suggesting that they were once in an album. Now numbered Add.Or.2744–2767.

Album 69

Total of 28 separately mounted leaves, of which 2 are Persian, and 1 is calligraphy. The items are miscellaneous acquisitions of the earlier years of this century. Now numbered Add.Or.2768–2795.

Album 70

Preserved as an album. Total of 75 miniatures, mostly of the Jaipur school, including 1 Persian and 1 page of calligraphy (Add.Or.2869 and 2870) which were formerly loosely inserted in the album and are now mounted separately. The volume is bound in olive morocco gilt. The album was presented to the Library on 21 April 1915.

Album 71

Preserved as an album. Total of 86 Kashmir drawings now numbered Add.Or.1660–1745. Described in M. Archer (1969), no.195.

Albums 72 and 73

Preserved as two volumes. Total of 95 miniatures, all but two of which originate from Khandesh. They were acquired by the Library 28 March 1925. The volumes are bound in scoured brown leather gilt. Now numbered Add.Or.2871–2965.

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MISCELLANEOUS ALBUMS

The Bellasis Album
[MSS.Eur.G.45/6 (scrapbook, I)]

Total of 14 miniatures, all Indian, being a miscellaneous assembly, mostly portraits and *ragamala* subjects (*see* Concordance, p.331)
Deposited on permanent loan by Capt. K. Oliver-Bellasis, R.N., 10 Sept. 1960

Augustus Fortunatus Bellasis (1822–72) was a member of the Bombay Civil Service 1842–72. He kept 'Annals' and 'Scrapbooks' which document his life from his birth in India and his school days in England, through his service in India which mostly centred on Bombay, Surat and Hyderabad, up to his death on the voyage home in 1872. The contents of these volumes are mainly Bellasis's own drawings and records, but MSS.Eur.G.45/6 ('My Scrap Book', vol. 1, 1827) is a series of drawings by Augustus's father, Lieut. Col. Daniel Hutchins Bellasis (1785–1836) and a collection of 14 Indian miniatures. The drawings were made by Daniel Bellasis at Bombay before his embarkation for England on his retirement from the Bombay Army, and the implication is that the miniatures were obtained by him, probably in the vicinity of Bombay. *See* Bellasis (1952) and M. Archer (1969).

The Bowring Albums
[MSS.Eur.G.38]

Total of 18 portrait miniatures, all Indian (*see* Concordance, p.331)
Purchased July 1959

These were originally three albums (470 by 400 mm) which have now been re-ordered in preparation for rebinding. The material was collected by Lewin Bentham Bowring (1824–1910) while in India and during his retirement in England. He was Deputy Commissioner in the Punjab, 1849–54, Private Secretary to the Governor-General, Lord Canning, 1858–62, and Chief Commissioner of Mysore and Coorg, 1862–70. The contents is best summarised by Bowring himself at the beginning of the albums:

> These books contain a collection of letters from all the Chiefs of India receiving Honorary Salutes from the British Govt. under the Viceroy's Proclamation of 1st January 1877. In each case a brief sketch of the family history is given, together with a pedigree of the Chief, and where procurable, his likeness, and a copy of the Banner given to him at Delhi. Letters from Chiefs who received Personal Salutes for life on the same occasion follow. At the end will be found Grants of Letters from the heads of many extinct dynasties and chiefdoms, letters of the Governors General of India, and of the sovereigns of Burma, Siam, and Persia . . .

Much of the material was sent from the various rulers at Bowring's request, and while most of the portraits took the form of photographs, others were painted miniature portraits. In some cases portraits of ancestors were also supplied. The collection was then put in order and painstakingly annotated by Bowring and his wife, Katharine Bowring (née Bellasis), who also executed some of the illumination involved. A number of the miniatures are copies, made from photographs or from earlier miniature portraits.

The India Office Albums

Total of 13 miniatures, all Indian. A miscellaneous assembly (*see* Concordance, p.331)

These albums mainly contain a set of prints taken from photographic negatives in the Library. The albums are grouped under headings (Inscriptions, Archaeological Remains, Views, Animals, People of India, Indian Worthies, Mythology, Conveyances, Costume, etc.). Interspersed with the photographs are occasional miniatures of relevant subjects. There are no separate records as to the origin of these paintings, and it seems that they came to the India Office as part of the material collected for official projects, such as the exhibitions of the mid-19th century.

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CHRONOLOGY OF RICHARD JOHNSON'S CAREER IN INDIA

1769	London	Appointed as Writer, Bengal Civil Service
1770	Calcutta	4 June. Arrived in India
1771		Assistant in the Accountant's office, Calcutta
1772		Assistant to the Governor, Warren Hastings
1773		Minuted 10 January that he should be appointed Accountant General to the Revenue Board and Sub-Treasurer. Does not appear to have taken up these duties but to have acted as Deputy up to 1780. The offices are, however, attributed to him in a list dated 15 March 1774
1773		Assistant to the Accountant to the Khalsa and Assistant under the President
1774		Assistant to the Cashkeeper and Deputy Accountant to the Revenue Board (later Department)
1775–78		Factor. Assistant to the Cashkeeper, Deputy Accountant to the Revenue Department, Judge Advocate General
1779–80		Junior Merchant. Deputy Accountant to the Revenue Department, Assistant to the Governor-General, Judge Advocate General
1780		10 March. Sanad of Shah Alam II confering on Johnson a mansab of 6,000 and the titles of Mumtaz al-Daula Mafakhkhar al-Mulk Bahadur Hasam-i Jang
1780		Nominated in September to proceed on an embassy to Alam Shah. His appointment was approved by Sir Eyre Coote but the embassy did not proceed
1780	Lucknow	4 October. Head Assistant to Nathaniel Middleton, resident at Lucknow
1781		5 March. Senior Merchant
1782		June. Officiates as Resident in Middleton's absence
1782		Recalled from Lucknow in August with Middleton. Probably remained at Lucknow with Middleton until October
1782	Calcutta	Definitely back in Calcutta by 20 November
1782–83		Senior Merchant without employ
1784	Hyderabad	January. Resident at Hyderabad
1785		1 March. Recalled from Hyderabad
1785	Calcutta	15 June. Reports arrival in Calcutta
1785		19 August. Nominated Accountant General to the Revenue Department
1785		9 September. Appointment confirmed
1786		January. Appointed to the Committee of Revenue
1786		Committee of Revenue abolished. Johnson to have a deliberative voice on the new Board of Revenue until a vacancy should occur
1786–87		Chairman of the General Bank of India formed May 1786
1787		Member of committees for framing 'better regulations for the natives' and for inquiring into the scarcity of silver coin
1790		January. Requests permission to return to England on account of ill-health and family affairs. Embarked on the *Pigot*
1790	London	28 June. Arrived in London

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RAGAMALA PAINTING

Ragamala painting frequently puzzles those taking an interest in Indian painting for the first time, while the ramifications and apparent inconsistencies of the subject remain mysterious to many students. The iconographic details and variations are numerous and tend to obscure its underlying simplicity. Indian music traditionally involves types of performance evocative of certain moods, and authors wrote texts personifying these moods in terms of imaginary situations; artists then rendered these situations in pictorial form. But the relationship between pictures and music is essentially obscure, for music speaks a language which cannot be adequately translated into words or pictures. The authors who described their personifications of *ragas* and *raginis* were doubtless aware of the shortcomings of the simile, and Indian artists over the years began to paint *ragamala* subjects as exercises in pictorial art. Hence the modern viewer who expects to discover something about Indian music through examination of these paintings is likely to be disappointed.

Initially an artist would take a text (*see* Appendix, p.323) and paint his version of the author's description. Subsequently artists tended to follow an established tradition of representation, and the initial interpretation and iconography of a subject could of course vary, giving rise to variant iconographies apart from the differences inherent in the original text sources. The number of paintings in a series, and their classification, sprang from the text of origin. Although systems of classification were well defined at the outset, it was not long before classifications were current which cannot now be related to any known text, but which were passed on for the purposes of the painted series. Systems grew containing variations peculiar to an area of production, or even to a particular set. A *ragamala* series could contain a full quota ranging from eighteen to over 200 pictures, the iconography of which could vary according to the text of origin, the tradition applicable and the artist's personal interpretation. The system followed, which may or may not have been well founded, dictated the number of pictures in any series, and the subjects included, but inaccuracies and misunderstandings crept in. Without knowing the text of origin, the system used, or the area of production, it is only possible to make an unenlightened guess at the subject of an uninscribed painting, something which the cataloguer of Indian miniatures is regularly expected to do.

Most of the *ragamala* paintings in the Library's collection were acquired by Richard Johnson, and his interest in the background of the subject has ensured that the majority of the pictures are identified in inscriptions, or are directly related to a text of which Johnson had a copy. In the following Appendix the texts represented have been listed, and tables are given of the systems of arrangement found in the collection.

A full survey of *ragamala* painting would be outside the scope of this catalogue. There are several publications devoted to the subject, of which the most comprehensive are those of Ebeling (1973) and Waldschmidt (1967 and 1975).

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TABLES OF THE SYSTEMS OF ARRANGEMENT OF RAGAMALA SETS

1 Ordinary, or Painter's system. Found in nos 64, 342, 346, 348, 431, 505 and 517

Ragas	*Raginis*				
Bhairava	Bhairavi	Nata	Malasri	Patamanjari	Lalita
Malkos	Gauri	Khambhavati	Malavi	Ramakali	Gunakali
Hindola	Vilavali	Todi	Desakhya	Devgandhar	Madhumadhavi
Dipaka	Dhanasri	Vasanta	Kanada	Bairadi	Purvi Desvarati
Megha	Gujari	Gormalar	Kakubha	Vibhasa	Bangali
Sri	Pancham	Kamoda	Setmalar	Asavari	Kedara

2 Hanuman's system. Found in nos 349, 350, 370 and 560

Ragas	*Raginis*				
Bhairava	Madhyamadi	Bhairavi	Bangali	Varari	Saindhavi
Malkos	Todi	Khambhavati	Gauri	Gunakali	Kakubha
Hindola	Vilavali	Ramakali	Desakhya	Patamanjari	Lalita
Dipaka	Kedara	Kanada	Desi	Kamoda	Nata
Sri	Vasanta	Malavi	Malasri	Dhanasri	Asavari
Megha	Malari(ka) or Malhari	Desakari	Bhupali	Gujari	Tanka

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3 Variation of Hanuman's system. Found in no.383

Ragas	*Raginis*					
Bhairava (xxvii)	Madhumadhavi (xxvi)	Bhairavi (xxv)	Bangali (xxiv)	Varari (xxiii)	Vibhasa (xxii)	
Malkos (xx)	Vihagra? (xix)	Khambhavati (xxi)	Gauri (xviii)	Gunakali (xvii)	Kakubha (xvi)	
Hindola (missing)	Vilavali (xv)	Ramakali (xiv)	Desakhya (xiii)	–	Lalita (xii)	
Dipaka (xi)	Kedara (x)	Kanada (ix)	–	–	Nata (viii)	
Sri (xxviii)	Vasanta (xxix)	–	–	Dhanasri (xxx)	–	
Megha Malar (i)	Malari (ii)	Desakari (v)	Bhupali (vi)	Gujari (vii)	Devgandhar (iii)	Kalyan (iv)

The inscriptions on reverse designate the *raga* to which each *ragini* belongs. The fact that there are six *raginis* under *Megha Malar Raga* would suggest that the complete set had forty-two pictures. However, the confusion in the identifications of *Vihagra* and *Kedara Raginis* indicates that there was uncertainty in the mind of the scribe, allowing the probability that an extra picture was granted to *Megha Malar*, and that the set originally totalled thirty-six.

4 Deccani system. Found in no.426

Ragas	*Raginis*				
Bhairava (v)	Devgandhar (xxxi)	Gunakali (xii)	Ramakali (i)	Bhairavi (xxxv)	Vibhasa (iii)
Malkos (xxxvi)	Todi (xxii)	Gujari (iv)	Kakubha (xxi)	Lalita (viii)	('Puraj') (ix)
Hindola (xi)	Vasanta (vi)	Bangali (xxviii)	Nata (xvi)	('Puraj') (vii)	Kedara (x)
Megha (xvii)	Gormalar (xxxiii)	Sarang (xv)	Sorath (xxiv)	Madhumadhavi (xxxii)	Desakhya (xix)
Sri (xxiii)	Dhanasri (xx)	Patamanjari (ii)	Asavari (xxx)	Gauri (xxv)	Syam Kalyan (xxvi)
Dipaka (xxix)	Khambhavati (xxxiv)	Sugrai (xxvii)	Vilavali (xiii)	'Sankara Baran' (xiv)	Kanada (xviii)

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5 Special system. Found in no.351

Ragas	*Raginis*					
Bhairava (i)	Bhairavi (ii)	Ramakali (iii)	Dhanasri (iv)	Malasri (v)	Asavari (vi)	Sindhra (vii)
Megha Malar (viii)	Bilavari (ix)	Purvi (x)	Kanhara (xi)	Madhamada (xii)	Gaura (xiii)	Kedara (xiv)
Sri (xv)	Devgandhara (xvi)	Bharathi (xvii)	Kumari (xviii)	Gauri (xix)	Bilawal (xx)	Bairagini (xxi)
Vasanta (xxii)	Lalita (xxiii)	Todi (xxiv)	Patamanjari (xxv)	Sri Panchami (xxvi)	Gujari (xxvii)	Vibhasa (xxviii)
Hindola (xxix)	Malava (xxx)	Dipaka (xxxi)	Desakar (xxxii)	Pahra (xxxiii)	Barari (xxxiv)	(unidentified) (xxxv)
Karnata (xxxvi)	Nata (xxxvii)	Bhupali (xxxviii)	Ramkili (xxxix)	Kamoda (xl)	Kara (xli)	Kalyan (xlii)

6 Special system. Found in no.388

	Ragas	*Raginis*					
Symbol	7	6	5	4	3	2	1
⊕	(Bhairava)	–	Devgandhar (xx)	–	Lalita (vi)	–	Gujari (xii)
♀	Malkos (xxii)	–	Desakhya (xix)	Sadi (ix)	Todi (ii)	–	–
○	Hindola (xvi)	–	Saranga (viii)	–	Nata (xxiv)	–	–
3	Dipaka (xv)	Maru (xxiii)	Kalanena (vii)	Khambhavati (xviii)	Kanada (iv)	–	–
1	Sri (x)	Gunakali (v)	–	Kamoda (iii)	Adana (xxi)	Bhopali (i)	–
▽	(Megha)	–	–	Kakubha (xi)	Gunakari (xiii)	Gauda (xiv)	Bangala (xvii)

There would originally have been a total of forty-two pictures in the set, six *ragas* (of which *Bhairava* and *Megha* are missing) and thirty-six *raginis*. The symbols for each *raga* are written in the top left corner of each picture, one to six times respectively for the *raginis* and seven times for the *ragas*.

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RAGAMALA TEXTS

1 Subhankara, son of Sridhara and Subhadra. *Sangita-damodara*

Subhankara is thought to have lived in Bengal in the 15th century. His *Sangita-damodara* is a Sanskrit work on music, dance and drama, arranged in five chapters. It is largely a compilation from ancient works and attempts to explain music as originating from Krishna ('Damodara'). Inscriptions derived from the *Sangita-damodara* are found in Johnson Album 35 (no.383).

2 Damodara, also called Chatura Damodara, son of Lakshmidhara. *Sangita-darpana*, written *c*1625

Damodara was a connoisseur of music at the Mughal court during the reigns of Jahangir and Shah Jahan. His manual of the Northern school of instrumental music, singing and dancing, arranged in seven chapters, is substantially borrowed from the *Svaradhyaya* of the *Sangita-ratnakara*. The importance of this text from the point of view of *ragamala* painting is that it is the Sanskrit original from which Harivallabha made his Hindi translation under the same title, and it is on the Harivallabha version that many *ragamala* series are based. I.O. Sanskrit Ms.2231 is a copy of Damodara's text that was in Richard Johnson's collection. The text has been translated by A. A. Bake (1930).

3 Harivallabha. *Sangita-darpana*, written *c*1625–43

A manual of instrumental music, singing and dancing, written in Hindi. This is largely based on the Sanskrit work of the same title by Damodara. Shirreff (in I.O.R. MSS.Eur.D.500/3) suggests that Harivallabha's work dates from the early 17th century. Gangoly (I, 65) gives a fuller account. He dates the work *c*1625–43 on the basis of the earliest dated manuscript (BL Add. 26, 540) being dated AD1643, and 1625 being the date of composition of Damodara's work.

4 Mirza Muhammad ibn Fakhr ud-Din Muhammad. *Tuhfat al-Hind* ('An Indian presentation')

A Persian work on various features and curiosities of India, compiled by Mirza Muhammad during the reign of Aurangzeb. Chapter 5 is devoted to music, and a copy of just this chapter was in Johnson's possession (I.O.L. Pers. Ms.1861, Ethé (1903), no.2012). Johnson's copy is on European paper, suggesting that it was written specifically for him. Album 34 (no.349) is a *ragamala* series painted for Johnson by the artists Udwat Singh and Mohan Singh which has extracts from the *Tuhfat al-Hind* written above the pictures, and it seems that Johnson had the series made specifically to illustrate his text.

5 Thakur Das. *Risalah-i ragamala*, written Muharram AH1188/AD1774

A Persian work, presumably translated from the Sanskrit. A copy of this work was in Johnson's possession (I.O.L. Pers. Ms.1739, Ethé (1903), no.2018): the date of transcription is 25 Rabi' II, AH1193/12 May 1779. Johnson must have commissioned this copy in Calcutta and subsequently arranged for Ghulam Reza and his companion artists to illustrate the text, giving rise to Album 42 (no.350) on the borders of which extracts from the text are written.

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CONCORDANCES

JOHNSON COLLECTION ALBUM NUMBERS AND CATALOGUE NUMBERS

Album number	Catalogue number
1.1a	143
1b	27
2	113
3	453
4	50iii
5a	487
5b	85
5c	147viii
5d	139i
6a	50ii
6b	147iii
6c	12ii
6d	12v
7	69ii
8	210i
9	406
10	407
11	107
12	153
13	105viii
14	146
15	134iii
16	215
17	154
18	260
19	253
20	251
21	220i
22	216
23	220ii
24–26	255i–iii
27	261
28	168
29	141
30	34
2.1	84
2	138ii
3	155
4	148
5	97
6	300
7	91
8	268
9	105iv
10	65
11	101
2.12	6
13	37
3.1	55
2	221
3	241
4	114
5	115
6	294
4.1	89
2	56
3	92
4	163
5	93
5v	99
6	254
7	121
8	483
9	314i
10	314ii
11	139ii
12	314iii
13	77
14	314iv
15	314v
16	166
17	255iv
18	255v
19	314vi
20	139iii
21	314vii
22	314viii
23	123ii
24	314ix
25	75
26	49
27	314x
28	149
5.2	361vi
3–5	361i–iii
6	340
7	341
8	361iv
9	361v
10–21	354ii–xiii

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Album number	Catalogue number
5.22	354i
23	354xiv
24	354xv
6.1	448i
2	448ii
3	444i
4	444ii
5	325
6	445
7	447
8	59
11	25
12	28
13	46
7.1	191
2	20
3	90
4	94
5	111
6	87
7	88
8	129
9	112
10	96i
11	96ii
12	36
13	315
8.2	333
3	9
4	3
5	4
6	5
9.1	322i
2	322ii
3	474
4	285
5	255vi
6	334
7	255vii
8	327iv
9	178iii
10	475
11	240
12	206i
13	174
14	326
15	250
16	245iii
10.1	478
2	257
3	324
4	100
5	140
6	195
7	183ii
8	120
9	130
10.10	502
10v	491
11.1	482
2	179
3	185
4	504i
5	468i
6	468ii
7	327iii
8	465i
9	465ii
10	498
11	465iii
12	465iv
13	181
14	177
15	465v
16	375
17	169i
18	169ii
19	196
20	243
21	41
22	208
12.1	207
2	206ii
3	219
4	242
5	159
13.3	131
5	110
6	209
7	170
8	167
9	73
10	178i
11	178ii
12	182
13	183i
14	492
15	493
14.1	367
2	57
3	39
4	35
5	82
5v	489
6	442
7	441
8a	62
8b	30
9	443
10	479
11	456
11v	480
15.1	259i
2	258

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Album number	Catalogue number
15.3	259ii
4	259iii
5	335i
6	335ii
7	205
8	239
9	245i
10	245ii
16.1	40
2	81
3	124
4	470
5	244
6	8
7	464
8	446
17.1	490
2	173
3	180
4	259iv
5	259v
6	363
18.1	147i
2	299
3	157
4	105vi
5	156
6	76
7	313i
8	313ii
9	139iv
10	411
11	52
12	133
13	139v
14	488i
15	119
16	473
17	214
17v	104
18	12iv
19	123vi
20	47
19.1	158
2	98
3	328i
4	328ii
20.1	193
2	171
3	428
4	327i
5	128
21.1	275
2	176
3	197
4	277
21.5	327ii
6	152
7	264
8	283
9	278
22.1	371
2	137
3	108
4	147vii
5	109
6	21
7	11
10	504ii
11a–d	42i–iv
11v	485
12	218
13	2
14	26
15	145
16	45
23.1	210ii
2	404
3	281
4	134ii
5	138iii
6	147vi
7	297
8	295
9	117
10	105vii
11	162i
12	476
13	204
14	279
15	194
24.1	274
2	192
3	78
4	151
5	164
6	139vi
7	380
8	105ii
9	139vii
10	135
11	44
12	71
25.1	412
2	471
3	139viii
4	280
5	105i
6	272
7	134i
8	269
8v	270
9	67
10	123vii

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Album number	Catalogue number
25.11	312
12	430
13	463
14	402
26.3	494i
4	466
5	494ii
6	142
7	69i
8	200
9	217
10	162ii
11	138i
12	210iii
13	138v
14	461
15	488ii
16	376
17	486
18	298
19	409
20	408
21	38
27.1	413
2	7
3	10
4	24
7	332
8	17
9	1
10	53
11	58
19	353
28.1	331
13	183iii
30.1–3	505i–iii
4	342i
5	391
6	505iv
7	342ii
8	505v
9	505vi
10	165
11–16	505vii–xii
17	342iii
18	342iv
19–25	505xiii–xix
26–29	342v–viii
30–34	505xx–xxiv
31.1	346i–vi
2	346vii–xi
3	346xii–xvi
4	346xvii–xxi
5	346xxii–xxvii
6	346xxviii–xxxii
32.1	348i–vi
32.2	348vii–xii
3	348xiii–xviii
4	348xix–xxiv
5	348xxv–xxx
6	348xxxi–xxxvi
33.1	517xvii
2	365i
3	517xxv
4	517i
5	517xx
6	517xxi
7	517xviii
8	517xi
9	517xxiii
10	365ii
11	365iii
12	517xxii
13	517xiii
14	517xvi
15	365iv
16	517xix
17	517xii
18	365v
19	365vi
20	517viii
21	517v
22	517xxiv
23	517ii
24	517vii
25	517vi
26	365vii
27	517xv
28	517iii
29	365viii
30	517xiv
31	517x
32	517xxvi
33	517iv
34	517ix
34.1–35	349i–xxxv
35.1–30	383i–xxx
36.1–36	370i–xxxvi
37.1–36	426i–xxxvi
39.1–36	560i–xxxvi
40.1	249
2	469
3	386
4	266
5	256
41.1–8	360i–viii
42.1–36	350i–xxxvi
43.1–25	64i–xxv

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Album number	Catalogue number
44.1–42	351i–xlii
45.1–6	262i–vi
8	262vii
9–24	355i–xvi
25	338
26–30	356i–v
31	382
32	330
33	288
34	427i
35	427ii
36	358
37	247
38	425
39	427iii
40	427iv
41	459
42	496
43	263
44	347i
45	347ii
46.1–10	397i–x
47.1–7	396i–vii
48.1	359i
2–5	516i–iv
6	359ii
7	516v
8	359iii
9	359iv
10	516vi
50.1	202
2	54
3	500
4	422
51.1	284
2	393i
3	516vii
4	339
5	516viii
6	393ii
7	393iii
8	394
9	393iv
10	286
11	395
12	393v
13	392
14–16	393vi–viii
17	289
18	357i
19	357ii
53.1	336
2	337
3v	484
4	352i
53.5	66
6	450ii
7	503
54.1–29	352ii–xxx
30	16i
31–34	352xxxi–xxxiv
35–43	16ii–x
44	352xxxv
45	16xi
46	16xii
55.2	116
3	384
4	501
7	14
56.1	186
7	139ix
10	451
58.1	287
2	147iv
3	271
4	122
5	307
6	321i
7	305
8	125
9	319
10	320
11	321ii
12	144
13	419
14	410
15	304
16	147ii
17	306
18	276
19	198
20	390
21	267
59.1	316
2	317
3	301
4	147v
5	282
6	385
7	12iii
8	418
9	318
60.1	308
2	220iv
3	309
4	420
5	302
6	265
7	303
8	12i
9	12vi

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Album number	Catalogue number
60.10	86
11	139x
12	220iii
13	43
14	273
15	454
16	310
17	311
18	329
19	226
20	378
21	323
22	199
23	495
62.1	366
2–6	387i–v
7	379
64.1	138iv
2	123viii
3	123iv
4	123ix
5	105iii
6	70
7	95
8	421
9	481
10	136
11	74
12	123iii
13	61
14	417
15	123i
16	105v
17	460
18	102
19	127
20	123v
21	477i
22	477ii
23–25	472i–iii
26	462
27	416
28	106
29	457
30	455
31	472iv

Album number	Catalogue number
64.32	472v
33	415
34	458
35	118
36	472vi
37	22
38	83
39	23
40	29
41	72
66.1	160
2	248
3	293
4	362i
4v	431i–vi
5	362ii
5v	431vii–xii
6	362iii
6v	431xiii–xviii
7	362iv
7v	431xix–xxiv
8	362v
8v	431xxv–xxx
9	362vi
9v	431xxxi–xxxvi
10	364
11	79
67.1	15
2	103
3	414
4	33
5	48
6	19
7	63
9	31
10	499
11	51
12	32
13	18
14	213
15	467
16	403
17	452i
18	452ii
19	132

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ADDITIONAL ORIENTAL NUMBERS AND CATALOGUE NUMBERS

Add.Or. number	Catalogue number
3	238
4–7	368i–iv
8	372
9	561ii
10	561iii
11	561vi
12	561v
13	561i
14	561iv
20	546
22	246
23	296
24	252
25	567
26	548
27–31	368v–viii
342	227i
343	227ii
348–355	369i–viii
356	377i
357	377ii
358	150
477	126
482	373
483	374i
484	374ii
485	201
707–709	555i–iii
710	556
711–734	521i–xxiv
735	399ii
736	399i
737	399iii
738	399iv
813–885	188i–lxxiii
886	520
889	563
920	172
945	203
946	290
947	291
948	343
1031–1036	381i–vi
1037	184
1038	175
1039–1091	189i–liii
1236–1238	506i–iii
1790	190
1811	543
1812	542i
1813	542ii
1814	541
1858	400i
1859	400ii
1912–1947	434i–xxxvi
2410	211
2541	562i
2541*v*	562ii
2542–2544	562iii–v
2544*v*	562vi
2601	554i
2602	554ii
2673	223
2744–2767	388i–xxiv
2768	187
2769	161
2770	405
2771	206iii
2772	344
2773	549
2774	228
2776–2783	13i–viii
2784	527
2785	528
2786	389i
2787	389ii
2788	231
2791	232
2792	550
2793	545
2794	568
2795	345
2796–2807	522i–xii
2808–2810	525i–iii
2811–2833	523i–xxiii
2834–2860	524i–xxvii
2861	512
2862	513i
2863	513ii
2864	224
2865	234
2866	225
2867	530i
2868	530ii
2871–2965	511i–xcv
3003	558
3004	401
3004*v*	450i
3114	532
3115	551
3126	230
3129	68
3166	60
3172	553
3175	529
3176	222
3177	449
3178	514i
3182–3184	236i–iii
3185	235
3186	438
3281	237
3768	292
3808	531i
3809	233
3810	526
3811	531ii
3812	547
3813	507
3814–3817	540i–iv

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Add.Or. number	Catalogue number
3821	544
3822	552i
3846	429
3847	566
3848	423i
3849	433
3850	435
3853	80
3854	50i
3920	552ii
4051	423ii
4052	423iii

EUROPEAN MANUSCRIPT NUMBERS AND CATALOGUE NUMBERS

Bowring Album MSS.Eur.G.38	Catalogue number
I.3h	432i
3i	432ii
3j	439
3k	440
12r	557ii
18f	515i
18g	515ii
27i	508
29h	536
31i	538
31j	537
35g	539
38h	564
43e	535
48f	533i
48g	533ii
64f	565
II.Vd	557i

Bellasis Album MSS.Eur.G.45/6	Catalogue number
f.86	424
f.87	437
f.88	559i
f.89	510
f.90	497
ff.91–94	559ii–v
f.95	519iii
f.96	519ii
f.97	519i
f.98	559vi
f.99	518

INDIA OFFICE ALBUM NUMBERS AND CATALOGUE NUMBERS

Album number	Catalogue number
43.4511	436i
4512	436ii
4513	212
4514	514iii
4515	514ii
4516	229
53.5048	534
5049	557iii
5050	398

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ORIENTAL MANUSCRIPT NUMBER AND CATALOGUE NUMBER

Oriental MS number	Catalogue number
Sanskrit MS Keith 6561 (I.O. 3621)	509i–xviii

OBSOLETE ALBUM NUMBERS AND CATALOGUE NUMBERS

Album number	Catalogue number
49.1–6	381i–vi
7	184
8	175
57.1–53	189i–liii
68.1–24	388i–xxiv
69.1	187
2	161
3	405
4	206iii
5	344
6	549
7	228
9–16	13i–viii
17	527
18	528
19	389i
20	389ii
21	231
24	232
25	550
26	545
27	568
28	345
70.1	522xi
2	522xii
3	522i
4	525i
5–12	522iii–x
13	525iii
14	524ix
15	524viii
16	524iv
17	524vii
18	524xxvi
19	524vi
20	524x
21	524xiv
22	523xv
23	523xiii
24	523xvi
25	524xviii
26	524iii
27	524ii
28	523xiv

Album number	Catalogue number
70.29	524i
30	524v
31	524xi
32	524xx
33	524xxii
34	523vi
35	523v
36	512
37	523iv
38	524xxiv
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45	523vii
46	524xxiii
47	524xix
48	523x
49	523xix
50	523xxii
51	523xviii
52	523ii
53	523xxiii
54	523i
55	523xi
56	523xii
57	523xx
58	524xii
59	524xvi
60	524xxv
61	524xv
62	234
63	524xiii
64	513i
65	524xxi
66	522ii
67	225
68	530i
69	530ii
71	523xvii
72	224
73	524xxvii
74	513ii
72.1–46	511i–xlvi
73.1–49	511xlvii–xcv

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INDICES

Italic numerals refer to page numbers; roman numerals to Catalogue numbers

INDEX 1 ARTISTS AND CALLIGRAPHERS

Calligraphers are identified by (c) after the name

Abd al-Jabbar (c) 458
Abd al-Karim (c) 181
Abd al-Rahim (c) 81
Abd al-Rahim al-Harari (c) 8
Abd al-Rahim Anbarin Qalam (c) 68ff.28*v*, 30*v*, 31, 32*v*, 33, 52*v*, 71; 129
Abd al-Rahim Rushan Qalam (c) 68ff.22*v*, 23
Abd al-Rahman (c) 76
Abd al-Rahman Kashmiri (c) 24
Abd al-Rashid (c) 173, 201
Abd al-Shakur (c) 494ii
Abdallah (c) 451
Abdallah al-Husaini (c) 68ff.26*v*, 27; 47
Abul Hasan, Nadir al-Zaman 33, 34, 69i
Afzal Ali Khan 141
Ahmad al-Husaini (c) 162ii, 490
Ali (*c*) 68ff.20*v*, 48*v*; 239, 472iv
Ali al-Husaini (c) 6
Ali al-Katib, Mir (*c*) 29, 68ff.6*v*, 21, 24*v*
Ali Reza 457
Ali Reza al-Tabrizi 469
Almas (c) 123vi, 461
Amir Husain 292
Anant 29
Anup Chattar 70, 71, 73, 117, 204
Anup Chattar, Rai 152
Aqa Reza Jahangiri 33, 41
Aqil Khan *121*, 203–206
Aziz Allah (c) 140, 157, 324
Bahadur Singh *136*, 248, 251–259, 262, 351
Basawan *46*, 2
Bhawani Das *215*
Bhoj Raj, Rai 214
Bichitr 34, 49, 75
Bulchand 67
Chand Muhammad *219*, 404
Chandu Lal of Rajol *285*, 552
Chatahmal *see* Chhat Mal
Chhat Mal (Chhajmal or Rai Chatahmal) 134
Chhattar Muni 473
Chitarman (*c*1750) *see* Kalyan Das
Chitarman, Khanazad (*c*1720–30) *105*, 160, 161
Chitarman, Rai (17th century) 71, 107
Dal Chand 175, 287
Dip Chand *193*, *215*, 399
Dürer, Albrecht 479
Elstracke, Reginald (engraver) 137
Faqirullah Khan *see* Muhammad Faqirullah Khan
Farrukh Beg 33, 34, 36
Farrukh Chela 20
Farrukh Husain 403
Fath Chand *121*, 129, 147vii, 180, 201, 202
Fath Muhammad (c) 56
Gaj Singh, Thakur Rao 153, 154
Ghulam Ali Khan *131*
Ghulam Murtaza Khan *130*, 227
Ghulam Mustafa 'Fida' (c) 478
Ghulam Rasul (c) 299
Ghulam Reza *20*, *136*, 288, 289, 350, 352vii, 359
Girdharilal 351
Gobind 13i
Gobind Rai 430
Gobind Singh *20*, *136*, 283–285, 350, 352x, 359
Govardhan *19*, *105*, *313*, 168–175, 179
Gulab Rai 135
Gyan Chand 109
Hafiz Khwarshid (c) 253
Hafiz Nur Allah (c) 248
Hajji 13viii
Hari Charan 557ii
Hasan al-Din 556
Hasan Ali (c) 446
Hashim *66*, 74, 83, 105viii
Hindu Bahadur *315*
Hunhar (17th century) 51, 93, 133
Hunhar, 'Puran Nath' (18th century) *136*, *193*, 177, 269–274, 312
Ibrahim 13iv

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Ibrahim Kahar 13v
Inayat 12iv
Ilias Bahadur 108
Ismat Allah (c) 178i
Jagnath *136*, 282
Jahangir (Mughal emperor) 12iv
Jamal, son of Kamaluddin 13vi
Jawahir Mal 274
Jawahir Raqm-i Thani (c) 37
Jugal Kishor, Khanazad (c) 7
Kalyan Das (Chitarman) 198, 199
Kashmiri (c) 68f.70v
Kashmiri al-Katib (c) 68f.17
Khemanand *89*, 97
Lachman Singh 146
Lutf Allah (c) 408
Maharai 193
Mahbub al-Alam ibn Mulla Abd al-Nabi (c) 492
Mahmud ibn Ishaq al-Shihabi (c) 68f.38v
Manohar *65*, 55, 56
Manohar (Udaipur) 509
Mansur *57*, 34
Manu Lal *215*
Masud 45, 82, 145, 218
Mihr Chand *135*, *136*, 248–251, 255ii, 260, 338
Mir Ali (c) 68ff.49, 50v; 12iv, 448ii
Mir Ali al-Katib (c) 334
Mir Kalan Khan *136*, 238–247
Mir Muhammad *136*, 267, 268
Mir Muhammad Taqi (c) 416
Mir Tahir al-Husaini (c) 22
Mirza Abbas 309
Mirza Muhammad (c) 470
Miskin 40
Miskin Muhammad *136*, 275–278, 281
Modi, Ustad 52
Mohan Singh *20*, *136*, 286, 287, 349, 350, 352xxiv, xxvii; 359
Muhammad Afzul *105*, *136*, 179, 281
Muhammad Ali 36
Muhammad Ali al-Jilani (c) 83
Muhammad Ashiq *20*, *136*, 352xx
Muhammad Aslam (c) 100
Muhammad Baqir ibn Mir Ali al-Katib (c) 29
Muhammad Faqirullah Khan *121*, 180, 201
Muhammad Ghauth (c) 178ii
Muhammad Hadi al-Husaini Fazail-Khan (c) 210iii
Muhammad Husain (c) 52, 68ff.51, 54v; 96i
Muhammad Husain al-Katib (c) 68f.53
Muhammad Husain Kashmiri (c) 68ff.40v, 64v, 65; 178iii
Muhammad Husain Zarrin Qalam Akbar Shahi (c) 68ff.68v, 69
Muhammad Husain Zarrin Qalam Jahangir Shahi (c) 68f.29; 96ii
Muhammad al-Husaini (c) 174
Muhammad Ikram (c) 150
Muhammad Jan 292
Muhammad Khan *65*, *72*, *73*, 68ff.15v, 21v, 22, 23v
Muhammad Khan (Bijapur) *219*, 405–408
Muhammad Kazim (c) 123v
Muhammad Mahdi, Khanazad (c) 483
Muhammad Mumin, Mulla (c) 120
Muhammad Murtada (c) 335i
Muhammad Nadir al-Samarqandi 90
Muhammad Qasim ibn Khwajaga (c) 24
Muhammad Rafi (c) 206i
Muhammad Reza 419
Muhammad Reza Hindi *121*, 211
Muhammad al-Sai'i (c) 130
Muhammad Salih (c) 68f.3
Muhammad Sharif (c) 63, 466
Muhammad Ziya (c) 51
Muhammadi 401
Muhi (c) 53
Mulchand *136*, 262–266
Murad *66*, 56
Nadir al-Zaman *see* Abdul Hasan
Nevasi Lal *136*
Nidha Mal *121*, 190
Nur Allah al-Husaini (c) 44
Patak Chand 260
Puran Nath *see* Hunhar
Qabil 13vii
Qivam al-Din Muhammad (c) 296
Qurban Ali (c) 95
Raghunandan 99
Ram Das 63
Ram Das (of Azimabad) *215*
Ram Sahai *20*, *136*, 261, 262, 352viii, xi, xv, xxvi
Ratan Singh (c) 183i
Sadeler, Egidius (engraver) *66*, 57
Sadeler, Raphael (engraver) 40
Sadiq 13ii, iii
Sahibdin 509
Sayyid Ali al-Hasani (*or* al-Husaini) (c) 327iv
Shah Mahmud (c) 68ff.60v, 63
Shiva Lal *215*, 400
Sital Das *20*, *136*, 251, 252, 290, 291, 351, 352vi, ix, xii, xiv, xvii; 354
Sona Kumari *215*, 400
Sultan Ali al-Mashhadi (c) 68f.72v
Sultan Muhammad Khandan (c) 68f.39
Sultan Muhammad Nur (c) 68f.77
Udwat Singh *20*, *136*, 349, 350, 352xxii, xxix, xxx; 359
Utam Chand *136*, 278–280
Wierix, Jerome (Flemish, *c*1553–1619) 444i
Zain al-Din *215*
Zain al-Din Mahmud (c) 68f.62v

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INDEX 2 RULERS AND PERSONAGES

The dubiously identified portraits of no.189 have been omitted

Abbott, Christopher, Jr *72*
Abd al-Rahim Khan, Khan-i Khanan 162i
Abd al-Rahim Khar 12vi
Abhi Singh, Maharaja of Jodhpur 529
Abu Talib Tafzhul *18*
Abul Fazl 3, 352, 16
Abul Hasan Qutb Shah, Sultan of Golconda 406, 407
Ahmad Khan Bangash, Nawab of Farrukhabad *20*, *189*, 293, 362i, vi; 363
Ahmad Shah 192
Ahmad Shah Durrani 293
Akbar I (1556–1605) *45*, *46*, 3, 83, 189i, 235, 299, 387iii, 389i
Akbar Shah II (1806–37) *130*, 227i
Akbar Yar Jang 434xiv
Alamgir *see* Aurangzeb
Ali Adil Shah II, Sultan of Bijapur *219*, 411
Ali Jah *21*
Ali Vardi Khan, Nawab of Bengal *192*
Allahvardi Khan (*d*1659) 321i
Allahvardi Khan (Aurangzeb period) 123viii
Amanat Khan 105ii, 189xlv
Amir Khan 290
Amjad Ali Khan 434x
Anant Dev, Raja of Jammu 260
Ansari 68ff.8*v*, 9
Antar, Pandit 410
Arberry, Dr A. J., later Prof. *9*
Archer, Dr W. G. *9*, *34*, 429, 552
Ardashir 68f.58*v*
Arnold, Sir T. W. *9*, *33*
Asad Ali Khan 434ix
Asad Khan 139viii
Asaf Jah *see* Hyderabad
Asaf Khan (brother of Nur Jahan) 60, 105i, 142
Asaf Khan Ja'far 472i, ii
Asaf Khan, Khan-i Khanan 321ii
Asaf ud-Daula, Nawab of Oudh *17*, *135*, *136*
Ashkar Khan 90
Ashraf Ali Khan *215*, 399i
Ashraf Khan 109
Atmaram Das Ghosh *16*, *211*
Attar, Shaikh Farid 144
Aurangzeb (Alamgir) *89*, *90*, *105*, *220*, 80, 91, 97, 114, 138, 142, 189xxv, 461, 463, 471
– letters of *29*
Azam Shah 97, 154
Azim al-Shan *215*, 148
Aziz Khan Chaghata 117, 122, 134ii, 269, 271, 282, 312, 317, 430
Babur 6, 37, 38, 83, 228, 453, 519i
Babur al-Daula 434xix
Baden-Powell, B. H. *31*
Bahadur Khan Chaghata 282
Bahadur Shah I (1707–12) *105*, 125, 151, 274
Bahadur Shah II (1837–58) *130*, 227ii
Bahramand Khan 146, 481
Balchand 434xxvii
Balkishan 434xxix
Balmukand 434xxxii
Balwant Singh, Maharaja of Benares 230
Banni Singh, Maharao of Alwar 534
Baqir Khan, Nawab 67
Bara Khan 302
Bayazid I, Sultan of Turkey 113
Bellasis, Augustus Fortunatus *317*, *331*
Benazir Jang 434xii
Bhagath 291
Bhagavant Singh, Maharana of Dholpur 539
Bhao Singh, Raja of Amber 44
Bhavani Singh, Raja of Sitamau 565
Bhavani Singh, Maharaja of Datia *293*, 564
Bhim Singh, Rana of Udaipur 514i
Bhoj Raj of Jodhpur 105vii
Bhup Singh, Raja of Guler 544
Birbadar, Raja 147iv
Birdwood, Sir George *31*
Bishan Singh, Raja of Amber 135
Bowring, Lewin Bentham *317*, *331*
Bowring, Katharine *331*
Bristow, John *17*, *20*
Buchanan-Hamilton, Dr Francis *29*, *30*, *105*, *106*, *315*, 189
Burhan al-Mulk *see* Sa'adat Khan
Burhan al-Mulk II, Sultan of Ahmadnagar 401
Buzurg Umed Khan, Nawab 147vii
Chand Bibi (wife of Ali Adil Shah I of Bijapur) 433, 511xxiv
Chandu Lal (Diwan to Nizam of Hyderabad) 436ii
Clive, Robert, Baron *135*, 172
Collectors, British *see* Bellasis, A. F.; Bowring, L. B.; Buchanan-Hamilton, F.; Clive, Robert; Fleming, J.; Forbes, Sir Charles; Fullarton, W.; Hastings, W.; Hay, E.; Hoare, J.; Impey, Sir Elijah and Lady; Johnson, R.; Manuk, P. C.; Martin, C.; Murray, J.; Orme, R.; Polier, A.; Wombwell, J.
Coomaraswamy, Ananda K. *32*
Croftes, Charles *15*
Curzon of Kedleston, George Nathaniel, 1st Baron *32*
Dalip Singh, Maharaja of the Punjab 556
Damodara (Chatura) *23*, *323*, 383
Daniyal 5
Dara Shikoh 65, *89*, 55, 68, 71, 73, 92, 106, 142, 148, 416, 471
Daud Khan 265, 272
Daud Khan, Nawab of Kurnool 434xxiii
Davis, Samuel *15*
Daya Bahadur 434xxxi
Dent, Robert 59

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Devendra Singh, Raja of Nabha 554
Dhian Singh 555iii
Dhrub Dev, Raja of Jammu 260
Diler Himmat Khan, Muzaffar Jang, Nawab of Farrukhabad *189*, 364
Dina Nath, Diwan 556
Dopiyaza, Mulla 485
Duncan, Jonathan *15*
Dungar Singh, Maharaja of Bikaner 508
Fakir Khan 67
Faridun Jah Shahanshah Maskam, 'Inayat 507
Farkhunda Ali Khan *see* Hyderabad
Farrukh Fal 458
Farrukh Siyyar *105*, *189*, 155–157, 387v
Fath Mamur Khan 273, 280
Fleming, Dr John *15*, *24*, *29*, *307*, *314*, 175, 184, 381
Forbes, Sir Charles *121*, 211
Forbes, Sir John 211
Forbes Watson, John *31*
Forn, Lieut. Charles *72*
Fowke, Margaret *23*
Francklin, William *16*
Fraser, Thomas 567
Fullarton, William *193*, *215*, 399
Ganga Ram 248
Gayer-Anderson, Col. T. G. 429
Gentil, Col. Jean Baptiste Joseph *135*, *136*, 261
Ghazi ud-Din Haidar, King of Oudh 345
Gulab Singh, Maharaja of Jammu and Kashmir 555
Ghulam Qadir *130*
Ghulam Riza 455
Girdhar Lal 434xxxiii
Gibbons, William Lloyd *29*
Gladwin, Francis *15*
Govardhan Singh, Raja of Guler 544
Gul Safa 73
Hafiz *22*, 11, 21, 68f.18; 220iv
Hafiz Abdallah 494i
Hafiz Rahmat 293
Haidar Beg Khan *20*
Halhed, Nathaniel *15*
Hamid Khward 311
Hamilton, Sir William *135*
Harivallabha *323*, 370, 383
Harkulal *313*
Hasan Ali Khan 472ii
Hastings, Warren *13–15*, *17*, *20*, *21*, *25*, *26*, 88
Havell, Ernest Binfield *32*
Hay, Edward *15*, *21*, *24*
Hickey, William *15*
Hidayat Allah Sahib Jiv, Shaikh 279
Himmat Khan, Nawab 153, 189xxxi
Hirananda, Mahatma 509
Hiyat al-Daula 434xx
Hoare, Lieut. James 290
Humayun 1, 22, 83, 228, 306, 387ii, 519ii
Humphry, Ozias 343
Husain Ali Khan 156, 198
Husain Va'iz-i Kashifi 352
Husain Yawar Jang 434xi
Husaini (poet) 68ff.11, 12v, 14v, 15, 34v, 35, 36v, 37, 66v, 67
Hyderabad, Nizams of
- Asaf Jah (1st) *220*, 316, 423i, 432i
- Nizam Ali Khan (5th) *17*, *18*, *21*, 432ii
- Sikandar Jah (6th) 434i, 436i, 439
- Farkhunda Ali Khan (7th) 440

Ibrahim Adham, Sultan of Balkh 325, 367
Ibrahim Adil Shah II, Sultan of Bijapur *219*, 239
Ibrahim Ali Khan *314*, 64
Iftikhar Khan 102
Ikhlas Khan *219*, 404, 408, 409
Ikhlas Khan, Ikhlas Kesh 194
Impey, Sir Elijah and Lady *15*, *192*, *215*, 368, 372
Iraj Khan 419, 462
Iskandar 308
Islam Khan Rumi 107, 108
Isma'il Khan 434vii
Itimad ud-Daula, Nawab Qamaruddin Khan Bahadur *313*, 316
Izzat ud-Daula 115
Izzat Yar Khan 434vi
Ja'far Khan 472ii
Jagat Singh, Maharana of Udaipur 509
Jahandar *105*
Jahangir *57*, *58*, 50, 53, 56, 83, 221, 235, 241, 487
James, Sir H. E. M. 511
Jaswant Singh I, Raja of Jodhpur 460
Jaswant Singh, Maharaja of Bharatpur 536
Jaswant Singh, Raja of Nabha 554
Jawahir Khan 382
Jawahir Singh, Raja of Bharatpur 212
Jawan Singh, Rana of Udaipur 514ii
Jaya Singh Pal, Maharaja of Karauli 537
Johnson, Richard *13–29*
- children of *24 n.53*
- chronology of career *318*
- gift of miniature to 382
- Calcutta *14–17*, *22–24*, *35*
- England *24–29*
- Hyderabad *20–22*, *35*, *36*
- Lucknow *17–20*, *35*, *36*

Johnson Collection
- acquisition of *26–29*, *307*
- scope of *26–28*, *35*, *36*, *307*

Johnson, Sophia *25*, *28*
Johnson, William *15*
Jones, Sir William *15*, *19–25*, *29*
Karam Singh, Raja of Patiala 553
Keshav Das 548
Kettle, Tilly *135*, 248

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Khan Duran Nasrat-i Jang 74, 105viii
Khan Jahan Bahadur 133
Khan Jahan Lodi 47
Kharak Singh, Maharaja of the Punjab 555ii, 557i
Khuman Singh of Dungarpur 533ii
Khurram, Prince *see* Shah Jahan
Khwaja Jafar Khan Duran 229
Khwaja Khizr 384
Khwajagi Muhammad Husain 12iii
Khwaja Mir Wazir 6
Kyd, Robert *15*
Labh Singh 556
Lakshmi Narayan *21*
Lal Sahib Faqir 158
Lalji, munshi of Chandu Lal 434xxviii
Lashkar Jang 434xv
Latif *130*
Limut Khan, Shaikh 43
Macpherson, Sir John *15, 21*
Madan Pal, Maharaja of Karauli 538
Mahabat Khan 65
Mahabat Allah Khan Shahbaz Jang, Nawab *18*
Mahafiz Khan 90
Malik Ambar 449
Mama Champa 434xxxv
Manuk, P. C. and Miss G. M. Coles 60, 222, 449, 529
Martin, Claud *19, 135*
Mata Bhai 399ii
Mickle, Charles J. *307*, 188
Middleton, Nathaniel *17, 20, 25, 135*
Minnat, Mir Qamar ud-Din *15, 17, 18*
Miran Muhyi al-Din Ghaus al-Zaman 144
Mir Jafar, Nawab of Bengal *192*
Mir Qasim Khan, Nawab of Bengal *192*, 380, 399
Mirza Aziz Allah Khan 147v
Mirza Hafiz-ullah Khan 310
Mirza Hidayat Allah 154
Mirza Jahangir Bahadur 227i
Mirza Kahasi Tirandaz 134iii
Mirza Muhammad ibn Fakhr ud-Din Muhammad *323*
Mirza Muhammad Taqi Jiv 76
Mirza Salim 227i
Mirza Shah Rukh 276
Miyan Mir 68, 92, 96ii, 142, 253, 275
Morison, Sir Theodore 345
Mota Raja, Udai Singh, Rao of Jodhpur 119
Mu'azzim Khan Khan-i Khanan Mir Jumla 307
Mu'azzim, Muhammad *see* Bahadur Shah I
Muhafiz Khan 90
Muhammad Adil Shah II, Sultan of Bijapur *219*, 405–409
Muhammad Akram 195
Muhammad Fazil, son of Abd al-Rahim 297
Muhammad Hafiz 90
Muhammad Ishaq Khan, Mutaman ud-Daula 222
Muhammad Khan 139vi
Muhammad Khan Bangash *189*
Muhammad Muzaffar *72*
Muhammad Sadiq Khan 421
Muhammad Shah *105, 121, 313*, 160, 161, 163, 222
Muhammad Yadrus Khan 434xxii
Muhammad Yar Jang 434xvi
Muhsin Khan 267
Muin al-Din 144
Mukhlis *see* Index 4: *Karnama-i-ishq*
Mulgrave, Edmund Sheffield 1st Earl of 137
Mulla Shah 86, 87, 92, 253, 275
Mumtaz Mahal (Arjumand Banu Begam) *65, 72*, 60
Muntazam al-Daula Bahadur 434xviii
Murad Bakhsh 89, 142, 471
Murray, Col. John 290
Murshid Quli Khan, Nawab of Bengal *192*
Muzaffar Jang, Nawab of Farrukhabad 189, 364
Najib Khan 293
Nadi Ali Beg Khan 434viii
Nadira Banu Begam *65, 72*
Nadir Shah 387i
Najm al-Din Ali Khan 198
Nana Farnavis 190
Narain Rao Padshahi Bakhshi 434xxx
Nauruz Quli Khan 472v, vi
Nazir Muzaffar Bijapuri 476
Nim Want 434xxiv
Niknam Khan 415
Nizam al-Din Auliya 144
Nizam Ali Khan *see* Hyderabad
Nur ud-Din 556
Nur Jahan Begam 197, 209
Nur Khan 304
Nur al-Umara 434ii
Orme, Robert *121*, 190
Pariwash *72*
Parry, Richard *215*
Parviz, Sultan 68f.38
Piyari Ranglal 351
Polier, Antoine *18–20, 135, 189*, 248, 343
Prasad, Ishwari and Mahabir 60, 400, 514i
Pratap Singh I, Rana of Udaipur 515ii
Qaisar Jang 434xvii
Qayum Jang Bangash *189*
Qulich Khan Khwaja Abid 147vi, 417
Qutb Sahib 144
Rafi ud-Darjat *105*
Rafi ud-Daula *105*
Rai Singh, Raja *77*
Raj Singh I, Rana of Udaipur 509
Rajesan Rao 434xxxiv
Ranbir Singh, Maharaja of Jammu and Kashmir 557ii, 558
Randle, Dr H. N. *9, 33*
Ranjit Singh, Maharaja of the Punjab *285*
Razi ud-Din Khan, Mir 95

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Reza Fathmulla 305
Riza Bahadur 281
Rothenstein, Sir William *9, 32*
Roxburgh, Dr William *29*
Ruh Allah Khan 134i
Ruh Allah Khan Sani 204
Russell, Sir Henry 429, 433, 434
Rustami *21*
Sa'adat Ali Khan, Nawab of Oudh 344
Sa'adat Khan, Nawab Burhan al-Mulk of Oudh *105, 135*, 163
Sadashiva Bhao 293
Sa'di 83, 150, 216
– illustrations to *7*
Sadiq Muhammad Khan 12i
Safi Khan 123iv
Safdar Jang, Nawab of Oudh *135*
Salim, Prince *see* Jahangir
Sangram Singh I, Rana of Udaipur 515i
Sankaraja Satyadeva 190
Sansar Chand, Raja of Kangra *285*
Sarfaraz Khan *192*
Sarup Singh, Rana of Udaipur 514iii
Sayyid Ali al-Husaini *72*
Sayyid Muzaffar Khan 473
Sayyid Nur Allah *219*, 405
Sayyid Umar Khan 434iv
Scott, Jonathan *15, 18*
Shah Ahmad Naqshband 494ii
Shah Alam II *17, 18, 130*, 343
Shah Hajji Khawass 227i
Shahi, Aqa Malik 9, 68f.77
Shah Jahan *65, 66*, 56, 61, 69, 80, 83, 142, 147i–iii, 210i, 379, 387iv, 389ii, 471, 519iii
Shahnawaz Khan 105v
Shah Sharaf 144
Shah Shuja 76, 142, 471
Shah Wali Khan 293
Shakr al-Nisa 276
Shamshir Khan (brother of) 477i, ii
Sharaf al-Ulmara 434iii
Shayistah Khan 109, 147vii, 301
Sheffield, Edmund *see* Mulgrave
Sher Shah, Afghan emperor of Delhi 187
Shivadan Singh, Maharao Raja Sawai of Alwar 535
Shore, John *15, 23*
Shuja ud-Daula, Nawab of Oudh *135*, 248, 293
Shuja ud-Din Khan *192*
Sikandar Quli Khan 434xxi
Sikandar Jah *see* Hyderabad
Sipahdar Khan 153
Sipahr Shikoh *72*
Sital Das, Raja 434xxv
Skelton, Robert *9*
Skinner, Col. James *131*
Sohan Singh of Jammu 555ii
Storey, C. A. *33*
Subhankara *323*, 383
Sukh Lal, Raja 434xxvi
Sulaiman Jah 434v
Sulaiman Shikoh, Prince *72*, 418
Sultan Muhammad *105*
Sutton, S. C. *9, 34, 307*
Taliwar Khan *189*
Tana Shah *see* Abul Hasan Qutb Shah
Tansen 215
Tegh Jang 434xiii
Tej Singh 556
Thakur Das *16, 20, 323*
Thomas, Dr F. W. *9, 33, 307*
Timur 83, 84, 113
Udai Singh, Maharawal of Dungarpur 532, 533i
Udai Singh, Rao of Jodhpur, the Mota Raja 119
Udham Singh of Jammu 555ii
Vallabhacharya 339
Valmiki 509
Vigne, Godfrey Thomas 553
Viswas Rao 293
Vyasa Jaya Deva 509
Wajid Ali Shah, King of Oudh 292
Wazir Ali Khan *136*
Wellesley, Richard Colley, 1st Marquis *14, 29, 30*
Wilkins, Charles *13–15, 21, 26–28, 30, 307, 315*
Wilson, Horace Hayman *31*
Wombwell, John *14, 19*
Zain Khan Kokah 12iv
Zinat Afza Begam 203
Zinat al-Nisa Begam 206iii
Zulfiqar ud-Daula Mirza Najaf Khan 374ii

INDEX 3 RAGAS AND RAGINIS

Ragas

Bhairava 64i, 262iv, vii; 342iv, 346i, 348xxxi, 349i, 350i, 351i, 369vii, 370xxxvi, 383xxvii, 426v, 431xxxi, 505xiii, 517i, 559ii, 560i
Dipaka *21*, 64xiv, 231, 346xvii, 348i, 350xix, 370xviii, 383xi, 391, 426xxix, 431i, 560xix
Hindola 348xiii, 349xiii, 350xiii, 351xxix, 368vii, 370xxiv, 388xvi, 426xi, 431xiii, 505viii, 506iii, 524xxiii, 560xiii
Karnata 351xxxvi
Malkos 64v, 262v, 346vii, 348xxv, 349vii, 350vii, 370xxx, 383xx, 388xxii, 426xxxvi, 431xxv, 505xii, 517vi, 521v, 560vii
Megha 346xxii, 348xix, 349xxx, 350xxxi, 368v, 369iv, 370vi, 426xvii, 431xix, 560xxxi

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Megha Malar 351viii, 365vii, 383i, 521xv

Pancham 64xix

Sri 64xviii, 173, 346xxviii, 348vii, 349xxiv, 350xxv, 351xv, 370xii, 383xxviii, 388x, 426xxiii, 431vii, 469, 475, 505xv, 517xxii, 560xxv

Vasanta 351xxii

Raginis

Adana 365v, 388xxi

Asavari 54, 64xx, 346xxxi, 348xi, 349xxix, 350xxx, 351vi, 370xi, 426xxx, 431xi, 505i, 506ii, 517xxv, 559i, 560xxx

Bairadi see Varari

Bairagini 351xxi

Bangali 64xxi, 346xxvi, 348xxiii, 349vi, 350iv, 370xxxv, 383xxiv, 388xvii, 426xxviii, 431xxiii, 505iii, 517xxi, 521xvi, 560iv

Barvai 365vi

Bhairavi 64ii, 202, 342i, 346ii, 348xxxii, 349ii, 350iii, 351ii, 369v, 370xxxiii, 383xxv, 426xxxv, 431xxxii, 517ii, 521i, 560iii

Bhupali 349xxxiv, 350xxxiv, 351xxxviii, 365ii, 370i, 383vi, 388i, 560xxxiv

Bilaval see Vilavali

Bilavari 351ix

Bilawal see Vilavali

Desakari 349xxxv, 350xxxiii, 351xxxii, 370v, 383v, 560xxxiii

Desakhya 64xi, 346xv, 348xvii, 349xv, 350xvi, 370xx, 383xiii, 388xix, 424, 426xix, 431xvii, 505xxiii, 517xii, 560xvi

Desi 349xix, 350xxii, 370xvii, 560xxii

Desvarati 346xxi, 348vi, 431vi, 505xi, 517xviii

Devgandhar 64xii, 262vi, 346xiii, 348x, 351xvi, 383iii, 388xx, 426xxxi, 431x, xv; 500, 517xiv, 521xiv

Dhanasri 64xv, 342iii, 348iii, 349xxvii, 350xxix, 351iv, 368viii, 383xxx, 426xx, 431iii, 505xxi, 517xvi, 521xxii, 560xxix

Dipaka 351xxxi, 383xi, 388xv, 521xxi

Gauda 388xiv

Gaura 351xiii

Gauri 264, 346viii, 348xxvi, 349ix, 350x, 351xix, 368i, 369iii, 370xxvi, 383xviii, 426xxv, 431xxvi, 505xiv, 517vii, 521vi, 560x

Gormalar 264, 346xxiii, 348xx, 426xxxiii, 431xx, 521xvii

Gujari, Daksina Gujari 346xxv, 348xxii, 349xxxiii, 350xxxv, 351xxvii, 369viii, 370iv, 383vii, 388xii, 426iv, 431xxii, 505xvii, 517xix, 521xviii, 560xxxv

Gunakali 346xi, 348xxx, 349x, 350xi, 370xxix, 383xvii, 388v, 426xii, 431xxx, 517x, 521vii, 560xi

Gunakari 388xiii

Kakubha 201, 342vi, 346xxiv, 348xxi, 349xii, 350xii, 370xxvii, 383xvi, 388xi, 426xxi, 431xxi, 521xx, 560xii

Kalanena 388vii

Kalyan 351xlii, 383i

Kamoda 64xxiii, 346xxix, 348ix, 349xx, 350xxiii, 351xl, 370xvi, 388iii, 431ix, 505v, 517xxiv, 560xxiii

Kanada 64xvii, 342ii, 346xviii, 348ii, 350xxi, 369vi, 383ix, 388iv, 426xviii, 431ii, 521xxiv, 559v, 560xxi

Kanhara 349xxiii, 351xi

Kara 351xli

Karanata 370xiv

Kedara 64xxii, 346xxxii, 348xii, 349xxii, 350xx, 351xiv, 370xiii, 383x, 426x, 431xii, 505xxii, 517xxvi, 521x, 559iii, 560xx

Khamachi 365viii

Khambhavati 64vi, 284, 346x, 348xxix, 349xi, 350ix, 368vi, 370xxv, 383xxi, 388xviii, 426xxxiv, 431xxix, 505vii, 521ix, 559iv, 560ix

Kumari 351xviii

Lalita 64iv, 346v, 347ii, 348xxxv, 349xvi, 350xviii, 351xxiii, 368ii, 370xxiii, 383xii, 388vi, 426viii, 431xxxv, 505ix, 517v, 560xviii

Madhumadhavi 64xiii, 259v, 346xii, 348xiv, 383xxvi, 426xxxii, 431xiv, 517xv, 521xi

Madhyamadi 349iv, 350ii, 351xii, 370xxxii, 560ii

Malar, Malari, Malarika, Malhari 349xxxii, 350xxxii, 370iii, 383ii, 560xxxii

Malasri 64vii, 264, 342viii, 346iii, 348xxxiii, 349xxv, 350xxviii, 351v, 370x, 431xxxiii, 505xvi, 506i, 517iii, 521iii, 560xxviii

Malavi, Malava 346ix, 348xxvii, 350xxvii, 351xxx, 369ii, 370vii, 431xxvii, 505x, 517viii, 521vii, 560xxvii

Malkos Desi 365iii

Marawa 349xxvi

Maru 388xxiii

Nata 128, 346vi, 347i, 348xxxvi, 349xxi, 350xxiv, 351xxxvii, 370xv, 383viii, 388xxiv, 426xvi, 431xxxvi, 521ii, 559vi, 560xxiv

Pahra 351xxxiii

Pancham 348viii, 431viii, 475, 517xxiii

Patamanjari 64iii, 262ii, 346iv, 348xxxiv, 349xviii, 350xvii, 351xxv, 370xix, 426ii, 431xxxiv, 517iv, 521iv, 560xvii

Puraj 426vii, 426ix

Purvi 351x, 365iv

Ramakali 64viii, 259iv, 262i, 348xxviii, 349xiv, 350xv, 351iii, 368iv, 370xxi, 383xiv, 426i, 431xxviii, 505iv, 517ix, 560xv

Ramkili 351xxxix

Sadi 388ix

Saindhavi 349v, 350vi, 370xxxiv, 560vi

Sankara Baran 426xiv

Sarang 370ix, 388viii, 426xv

Setmalar 64xxv, 346xxx, 348xv, 505ii, 521xix

Sindhra 351vii

Sorath 426xxiv

Sri Panchami 351xxvi

Sugrai 426xxvii

Suha 365i

Syam Kalyan 426xxvi

Tanka 349xxxi, 350xxxvi, 370ii, 560xxxvi

Todi 64x, 342v, 346xiv, 348xvi, 349xiii, 350viii, 351xxiv, 370xxviii, 388ii, 426xxii, 431xvi, 465v, 505vi, 517xii, 521xii, 560viii

Varari (Bairadi) 346xix, 348iv, 349iii, 350v, 351xxxiv, 370xxxi, 383xxiii, 431iv, 517xvii, 560v

Vasanta 64xvi, 346xx, 348v, 349xxviii, 350xxvi, 351xxii, 370viii, 383xxix, 426vi, 431v, 505xviii, 521xxiii, 560xxvi

Vibhasa 64xxiv, 346xxvii, 348xxiv, 351xxviii, 368iii, 369i, 383xxii, 426iii, 431xxiv, 505xxiv, 517xx

Vihagra 383xix

Vilavali (Bilawal) 64ix, 259i, 262iii, 342vii, 346xvi, 348xviii, 349xvii, 350xiv, 351xx, 370xxii, 383xv, 426xiii, 431xviii, 505xx, 517xi, 521xiii, 560xiv

Possible *raginis* 264, 422, 428

Unidentified *raginis* 351xxxv, 426vii, ix

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INDEX 4 GENERAL

References to pictures of unidentified ladies, princes and courtiers and to illegible seals have been omitted

Abyssinians *219*, 404, 408, 409, 449

Acrobats *see* Index 3: *Desakhya Ragini*

Adavats 370i

Agra, Red Fort 191

Ahalya 549

Ahmadnagar 401, 452

A'in-i Akbari *45*, 46

Ajmer 56

Akbarnama *45*, 3

Allegories *57*, 34

Alwar painting 534, 535

Amber painting *253*, 516

Angada 509xii

Angels and Cherubs 143, 325, 338, 367, 443, 444ii, 448, 456, 471, 479

Annapurna 357i

Antelopes 336, 370iv, 450ii

Anvar-i Suhaili 16, 352

Archer 352iv, xxxi

Arjuna 354iii, 530i

Artists 53, 309

Ascetics, female 208, 362ii, 383iv, 388iii; *see also* Yoginis

- Hindu 2, 10, 26, 46, 64, 68ff.11*v*, 12; 72, 81, 98, 116, 120, 145, 158, 175, 180, 189xlvii, 218, 223, 245ii, 247, 328i, 329, 346xxx, 348ix, 350xxxi, 351xxi, 355, 356, 365, 370xxxv, 399iii, 426x, xxx; 489, 492; *see also* Index 3: *Bangali*, *Devgandhar* and *Setmalar Raginis*
- Muslim 16ix, 17, 27, 28, 158, 189ix, 236

Asiatic Society of Bengal *13*, *29*

Astrology 354xiv

Asrar-i Mahabbat *18*

Ass 352i, 511 lxxvi

Authors presenting volumes 9, 53

Avataras of Vishnu 358, 359, 396, 397, 516, 567

- Balarama 516vii
- Buddha 359iv, 396vii, 397ix
- Kalki 397x, 516vi
- Krishna 359iii, 396vi, 397viii, 516viii
- Kurma 396ii, 397ii, 511lxxx, 516i
- Matsya 359i, 396i, 397i
- Narasimha 355viii, 397iv, 511xxxii, 516iii
- Parasurama 359ii, 396iv, 397vi, 511xli, 516v
- Rama 396v, 397vii, 511xxii, 516v
- Vamana 397v, 516iv, 511xvii
- Varaha 396iii, 397iii, 511xxxviii, 516ii

Azimabad *see* Patna

Babies *see* Children

Baburnama *37*

Bactrian princess 124

Bahram Gur 332

Bakhasura 511xv

Bala 393vi

Balarama 13viii, 339, 350xxvi, 511, 516vii, viii; 562v, vi; 359iii

Bali, King *see Avataras*: Vamana

Balkh 56

Banyan tree 145, 259iii, 370xxviii, 426xxxi

Baramasa illustrations

- Chaitra (March–April) 522i
- Baisakha (April–May) 522ii
- Jyestha (May–June) 522iii
- Ashadha (June–July) 522iv
- Sravana (July–August) 522v, 525iii
- Bhadon (August–September) 522vi
- Asvina (September–October) 169ii, 522vii
- Karthika (October–November) 172, 522viii
- Margasirsha (or Aghan) (November–December) 169i, 522ix, 525ii
- Pausha (December–January) 522x
- Magha (January–February) 522xi
- Phalguna (February–March) 522xii, 525i

Basohli painting 543

Baz Bahadur and Rupmati 186, 372

Bazindah 352ii

Bears 352xvii, 552ii

Behistun, Mount 240, 362iv

Benares 64, 230

Berhampore *193*

Bhagavata Purana 511, 547, 561, 562

Bhairava 381v

Bhairavi 393vi

Bhang 524ii

Bharata 568

Bharatpur painting 536

Bhils 1, 499

Bhima 13v, 354iii, 530i

Bhutesvari 393ii

Bibishana 509xv

Bijapur *219*, *220*

Bikaner painting *253*, 505, 508

Bird painting *65*, *73*, 68

Blue and white porcelain *see* Ceramics

Boar-hunting 355vii, 511xlviii, 527, 528

Boars 355vii, 511xlv; *see also Avataras*: Varaha

Bookplates *17*, *314*

Brahaspati ritual 354x

Brahma 64vi, 284, 354ii, iii, xv; 355xiii, 357i, 358, 365viii, 396ii, 397viii, 516ii

Brahmins 354, 383xxiv, 396vii

Buck 370xxviii, xxx

Buddha *see Avataras* of Vishnu

Buffalo 68f.78*v*; 480

Bulbuls 370ii, 540iii

Bull fight 511xxxiv, lxxi

Bustard 68f.8

Butterflies 15, 68ff.23*v*, 41*v*, 52, 54, 64; 104

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Calligraphers *see* Index 1
Calligraphy, albums of *315*
Camel 353, 511xliv, 563
Camp scenes 53, 374i
Caracals 370xxvi
Cards *see* Games
Carpenter 352vii
Cats 11, 16i, xii; 33, 42i, 53, 66, 239, 288, 352iv, xxxi; 465iv, 470, 505xx, xxiv
Ceramics 8, 139ix, 362vi, 370xxxi–xxxvi, 465iii
Champaka 426ix
Chandi Devi 397ix
Charas 232
Charbas *220*, 151, 221, 222, 273, 287, 309, 316, 317, 345, 346, 420
Chartar 220i
Cheetahs 5, 19, 30, 58, 63
Chel Batao 195
Chenar see Plane tree
Children and babies 189xlix, 189li, 311, 333, 504i, 523xiii
Chitrasena 13vi
Christian subjects *46*, *58*, *66*
– Anna 35
– Christ 143
– Knights 62
– Last Supper 445
– Marriage at Cana 445
– Nativity 448
– Presentation in the Temple 39
– Priests 82
– The Good Shepherd 40, 59, 447
– Magdalen 442
– Saints 246, 442
– Virgin and Child 35, 57, 175, 244, 443, 444, 448, 479
Churches 68f.28; 426xxxi
Churel 551
Cobras *see* Snakes
Cockerels 426iii, 517xi, 540iii
Cockscomb 370xxiii
Collectors *see* Index 2
Company painting *31*, *32*, *130*, *136*
Composite pictures 207
Constellation of Saptarishi (Ursa Major) 354xiv
Crab 352x, xvi
Cranes 370ix, 422, 426xxi, xxii; 433
Crocodiles 33, 249
Crows 16x, 33, 352xiv, xxiii, xxviii, xxix, xxxiii; 393v
Cymbals 64ii, 166, 341, 342i, 349ii, 517ii, xxii
Daisies 68f.63v
Daityas 357
Damayanti *see* Nala and Damayanti
Dancing 540i
Darabsalim, King 17
Dara Shikoh Album *30*, *33*, 68, 504
Dasaratha 354iv
Datia *293*, 564
Deer 16iv, 31, 68ff.1, 1v, 2, 77v, 78, 78v; 465v, 511xviii, 523ix; *see also* Stags and Index 3: *Todi Ragini*
Delhi, Diwan-i-Am 80
– Red Fort 190, 343
Demons 355iii, xiv; 456, 511xlvi
Dervishes 68ff.26, 48, 57v; 87, 88, 90, 94, 111, 112, 121, 315, 331, 220i
Devaki 397viii, 396vi, 543, 561
Devi 392, 511lxxiv, 524xxv–xxvii
– manifestations of 357, 393
Dharmavati 393v
Dharmdhuja, Raja of Tirhut 13vii
Dhenuka 511lxxvi
Dholpur painting 539
Dhritarashtra 13iv
Dil Pasand *65*, 55
Diwan-i-Am, Delhi 80
Dodo 68f.72
Dogs 2, 82, 145, 189lii, 207, 218, 381v, 399iii, 441, 445, 446, 450ii, 464, 511li, 532
Doves *see* Pigeons and Doves
Dragons 33, 79
Draupadi 237, 530i
Drugs (Bhang, Charas etc.) 232
Ducks and Drakes 68ff.10, 32; 239, 370vii
Dungarpur *254*, 532, 533
Durbar scenes 1, 37, 56, 80, 453
Durga 357, 393v
Duryodhana 237
Dusashana 237
Dwarf *see Avataras*: Vamana
Dwarka 524xvi, xvii
Elephants 16viii, 18, 24, 32, 33, 51, 64xvii, 132, 213, 221, 241, 249, 294, 341, 349xviii, xxiii; 352xxvii, xxx; 370xiv, xxv; 393i, 403, 452, 467, 514ii, 563; *see also* Index 3: *Kanada Ragini*
Embroidery 226
Enoch 4
European engravings 68f.42v, 43; 137, 503
– – influence of 34, 68
– – versions of 40, 57, 82, 444i
– furniture 375, 399i, ii; 478
– influence *89*, *136*, *192*, *220*, 238, 240, 366
– painting *46*
– subjects 8, 42, 62, 68ff.28, 30, 74; 82, 242, 244, 326, 441, 446, 464, 470, 478; *see also* Christian subjects
Exhibitions of Indian art 9, *31–33*, 514ii, iii
Faizabad *121*, 239–243, 248, 249, 260–263, 266–268, 293, 294
Fakirs *see* Ascetics
Falconry *see* Hawking scenes
Farhad and Shirin 240, 363iv
Farrukhabad *20*
Festivals, Holi 522xii
– Khwaja Khizr *192*, 384
– Muharram *192*, 341
– *Shab-bharat* 171
Fireworks 171, 324, 327i, 524xii

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Fish 16iii, 352xi, 384
Fish incarnation *see Avataras*: Matsya
Fishermen 352xi
Flags and Banners 341, 370xii, 563
Floral designs 188, 371
Flower books and painting *65, 73*
Flowers 57, 68, 104, 179, 186, 189liii, 370xix–xxiv, xxxi–xxxvi; 465v, 484; *see also* Cockscomb, *Champaka*, Daisies, Irises, Lilies, Marigolds, Narcissus, Poppies, Roses, Tulips
Forest fire 511xxiii
Fowler 16i
Foxes 68ff.2, 77*v*, 78; 352xiii, xix, xxvi
Frog 352xvi
Gaddis 552ii
Gajendra-moksha 249, 381iii, 511xciv
Games 523vi, 524xiv
– cards 361v, vi
– *chaupar* 255i, 334, 511xcii, 523xviii
– chess 523xxii
– *ganj* 361iii
– *ganjifa* 361i, ii; 566
– *pachisi* 237, 523xi, 524xxii
– Polo 261
– Snakes and ladders 361iv
Ganesha 354viii, xiii; 381vi, 425, 545
Ganges 399, 426xxxv, 516iv; *see also* Shiva
Ganj and *ganjifa see* Games
Gardeners 352vi, xvii
Gardens 21, 111, 190, 343, 349xi, xii, xvi, xxvi; 370vii, xxx; 376, 380, 426
Garga 561vi
Garuda 249, 511i, xciv; 516ii
Gauhar, Prince, and Malikah-i Zaman, Princess *313*
Geese 352xv
Ghana 64xvi, 383ii, 560iii
Goats 34, 354xii
Golconda *219, 220*
Gomukhi 286
Gorakhnath 25
Govardhan, Mount 511lvi
Gujerati girl 179
Guler painting 543, 544
Gumti, River 344
Hamilton Albums *135*, 248
Hamzanama *32, 45*
Handicrafts, Indian *31*, 188
Hanuman 357, 358, 396v, 397vii, 509, 511xxvi, 516v, 526, 546, 568
Hares 352xxvi, xxvii, xxx
Harp 413
Hasan 159
Hawks and falcons 5, 16iv, 52, 58, 118, 313ii, 314iv, 352iii, viii, xxxii; 417, 471
Hawking scenes 22, 103, 243, 370vii, 414, 433, 511xxiv
Hayagriva *see Avatara*: Matsya
Hermits *see* Ascetics
Heron 352x
– Night 68f.9*v*
Himalaya 354ii
Hindu ritual and sacrifices 354, 355xv; *see also* Shrines
Hira and Ranjha *17*
Hiranyakasipu *see Avataras*: Narasimha
Hiranyaksha *see Avataras*: Varaha
Holi 522xii
Holy men *see* Ascetics
Hookah 169i, 183iii, 227ii, 255iv, 255v, 259ii, 285, 327iv, 363vi, 370xviii, 399i, ii; 514i, 523x, xvii; 524x
Hunters and Huntsmen 352xiii, xxii, xxiv; 355xvi, 356v
Hunting scenes 3, 18, 58, 221, 241, 355vii, 450ii
Hyderabad *220*
Idris (Enoch) *45*, 4
India Office Albums *317, 331*
Indian painting and culture, British attitudes to
– Johnson's *35*
– Twentieth century *33*
– Victorian *31, 32*
Indra 354iii, xv; 511lviii, 516ii, 562i, ii, iv
Indrajita 509viii
Irises 68ff.41*v*, 47*v*, 63*v*, 66, 67*v*; 370xxxiv, 402
Iskandarnama 33
'Iyar-i Danish *20*, 16, 17, 352, 353
Jackals 16iv, 33, 352ix, xiv, xxv, xxviii; 353, 393v
Jackfruit 426x
Jahangirnama 57
Jain diagrams of universe 541, 542
Jaipur painting *253*, 517–528
Jamadagni 397vi
Jambavat 516ii
Jambudvipa 541, 542
Jami, illustrations to 20
Janaka 354iv
Jesuits *58*, 5
Jewellery 68ff.20, 35*v*; 69ii, 80, 105ii, v; 206ii, 327iii, 473, 487
Jodhpur painting 529
Johnson Collection *see* Index 2
Judas 445
Jumna River 191, 396vi, 397viii, 516vii
Kailasa, Mount 349i, 350iii, 394, 395, 560iii
Kali 357
Kalilah va Dimnah 16, 352, 353
Kaliya 400, 511lxxxv
Kalki *see Avataras*
Kamadeva 289, 351xxii
Kangra painting *285*, 546–552
Kanphat yogis 25, 26, 45, 81, 145, 184, 328ii
Kansa, Raja 359iii, 561iv
Karauli painting 537, 538
Karnama-i-ishq *19, 105, 307, 313*
Kartavirya *see Avataras*: Parasurama
Kashmir *57*, 238
Kasimbazar *193*

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Kauravas 13
Kesi 511xxxvii
Khandesh painting *253*, 511
Khanjari 158
Khavar-nama *21*
Kinkaras 509v
Kinnara *see Sri Raga*
Kite 352iii
– flying 523v
Kotah painting 540
Krishna 266, 339, 342iv, 358, 370xiv, 396vi, 397viii, 400, 426iv, 427iii, iv; 428, 469, 516vii, 517xx, 523xvi, xx; 530i, 561, 562; *see also Avataras*: Radha and Index 3: *Megha Raga, Vasanta Ragini*
– circular dance 386
– with wives 530ii
Kurma *see Avataras*
Laila and Majnun 130, 502, 523xix
Lakshmana 354iii, 358, 396v, 397vii, 509, 511xxii, xxvi; 516v, 526, 568
Lakshmi 249, 354xv, 393i, 511i, xx, lxxxix
Lanka 509
Leopards 33, 505iii
Lilies 68ff.53*v*, 61*v*, 62; 370xxxv
Lions and lionesses 33, 68ff.1*v*, 2, 77*v*, 78, 78*v*; 189ix, 221, 352xiii, xiv, xviii; 357ii, 426xxviii, 484, 521xvi
Locust 15
Lotus pool 370vii–x, xxii, xxvii
Lucknow *121*, *135*, *136*
Lynxes 68ff.2, 77*v*, 78
Mahabharata *16*, 13, 237
Mahinval *see* Sohini
Mahishasura 511lxxiv
Majnun 296; *see also* Laila
Makula 530i
Malaya Hill 350xxx, 370xi
Malwa *293*, 559
Mandara, Mount *see Avataras*: Kurma
Mandi painting 545
Mango 289, 426xv
Man-lion *see Avataras*: Narasimha
Marathas *121*, 190, 293
Marbling *219*, 2, 39, 42, 45, 58, 82, 218, 408, 413, 417, 443, 472iv, 473, 484
Marigolds 370xxxi
Marwar painting 529–531
Matangi 393viii
Matsya *see Avataras*
Matya Burj 292
Menakar 354ii
Mendicants *see* Ascetics
Meru, Mount 541, 542
Mewar painting *253*, 509–515
Mithala 354iv
Mohna Rani *see* Chel Batao
Mongoose 68f.58; 352xvi
Monkeys 16iii, v; 208, 352vii, 370xxviii, 509
Months of the year *see Baramasa*
Mouse 16ix, x; 352xxiii, xxix
Mridanga 350xxi, 426xxix
Mufti 251
Mule 159
Mullas 68ff.4, 18, 33*v*, 46, 60; 86, 87, 96i, 129, 168, 181
Muraqqa' *35*, *57*, *65*, *68*
Music, interest in *23*, *24*
Mynahs 370xv
Nabha 554
Nagpur *293*, 561, 562
Nakula 13vi, 354iii
Nala and Damayanti 13i
Nanda 511lvi, 561vi, 562*v*, vi
Nandi 286, 342i, 349i, 357i, 365viii, 382, 394, 395, 426xxxv, 560i; *see also* Index 3: *Bhairavi Ragini*
Naqshbandi order 168, 181, 494ii
Narada 64xviii, xxii; 505xv, 517xxii
Narasimha *see Avataras*
Narcissus 68ff.34, 42, 45*v*, 66; 370v
Narcotics, Bhang 524ii
– Charas 232
Nargila 185, 194, 335, 408, 465iii, 466
Nathdwara 339
Natural history drawings *16*, *29*, *30*
Nautch scenes 511xlii
Nayika, Abhisarikha 551
Nightingale 352vi
Nilgai 48, 337
Nizami, illustrations to 33, 240, 413
Oriole 33
Orissa 566
Owls 500
Oxen 16xi, 352xviii
Pachisi see Games
Pahari painting
– Basohli 543
– Guler 543–544
– Kangra 546–552
– Mandi 545
Pan (betel) and *pan* boxes 47, 134ii, 149, 283, 351xxvi, xli; 430, 459, 475, 505xii, 517iv, vi
Pandavas 503i
Panipat, battle of 293
Parasurama *see Avataras*
Parrots and parakeets 206iii, 239, 330, 370xviii, 393viii, 426vii, 465iv, 507, 552
Partridges 16i, 33, 68f.72, 402
Parvati 351xviii, 354ii, 381vi, 394, 511lxix, lxxxvi; 512, 524xxiv; *see also* Shiva and Parvati
Patiala 553
Patna (Azimabad) *215*, 148, 399, 400
– painting in *30*, *215*, 189, 514i
Peacocks 64xiii, xxv; 350xxiii, 351xxx, 370iv, xxiv; 426xxiv, 427iii, 435, 517xv, xix; 560xiii; *see also* Index 3: *Kakubha Ragini*

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Peri 207
Persians and Persian costume 68ff.21*v*, 22, 15*v*, 44, 39*v*, 40; 466
Pheasants 68f.71*v*
Photography, influence of *136*, *285*, *293*, 558
Pigeons and doves 12iv, 16i, 68f.31*v*, 352xx, xxi; 370xvi, 524iv, 540iii
Pigot, East Indiaman *24*, *318*, 396
Pig-sticking 540iv
Pitambari 393vii
Plane trees *57*, 34
Polo *see* Games
Poppies 370xxxii
Popular Mughal style *66*, 64, 505, 506
Portraiture *46*, *58*, *65*
Portuguese figures and costume 5, 8, 35
Prahlada *see Avataras*: Narasimha
Pralamba 511xxvii
Presentation of books and pictures 9, 53, 309
Processions and parades 340, 341, 354iii, 563
Punjab Plains 553–558
Rabbits 33
Radha and Krishna 256, 360, 370xxiv, 381iv, 459, 511, 520, 524xv–xxii, 548
Ragamala painting *20*, *21*, *23*, *24*, *192*, *319*
– series 64, 342, 346–351, 365, 368, 369, 370, 383, 388, 426, 431, 505, 506, 517, 521, 559, 560
– tables of arrangement *320*
– texts *323*
Ragas and *Raginis see* Index 3
Rajasthani painting
– Alwar 534–535
– Amber 516
– Bharatpur 536
– Bikaner 505–508
– Dholpur 539
– Dungarpur 532–533
– Jaipur 517–528
– Jodhpur 529
– Karauli 537–538
– Khandesh 511
– Kotah 540
– Marwar 529–531
– Mewar 509–515
Rakhsh 79
Rama 345iv, 381ii, 396iv, v; 397vii, 509, 511, 526, 546, 549, 566, 568; *see also Avataras*
Ramachandra 396v, 397vii
Ramayana *253*, 509, 549
Raqam *16*
Rasikapriya 548
Rats 16xii, 352xxxiv
Ravana 358, 396v, 397vii, 509, 566
Ravens 352ix, xxv
Razmnama 46, 13, 237
Red Fort
– Delhi 190, 343
– Agra 191
Religious ceremonies 354
Renuka 397vi
Risalah-i ragamala *16*, *20*, *23*, *323*, 350
Rohilla Afghans 293
Romances, scenes from *313*, 159, 205, 373
Roses 57, 68ff.63*v*, 67*v*; 370xxxiii
Rupmati *see* Baz Bahadur
Rustam 79, 501
Sadashivamurti 357i
Sadhus see Ascetics
Sahadeva 354iii, 530i
Saints and divines 144, 399iv, 437
Sal 13ii
Salamander 352viii
Saluki hounds 36
Salya, king of Multan 13*v*
Sandalwood tree 350xxx
Sangita-damodara *323*, 383
Sangita-darpana *23*, *323*, 370, 383
Sangita-ratnakara *23*, *323*
Sanjava 13iv
Saracens 62
Sarangi 255vi, 426xv, 500
Saraswati 357i, 427i
Sardana 116
Sarpesh 155, 210ii, 217, 274
Sati 252
Satrughna 568
Scorpion 352xii
Scribe 189xxxvi
Seals
– Alamgir, dated 1090 96
– Ashraf Khan, dated 1072 109
– Azam ud-Daula Bahadur, dated 1180 201
– dated 1119 90, 93
– dated 1188 12i, iii, vi; 43, 454
– East India Company 15, 93, 186, 465*v*, 478, 491
– Hajji Muhammad Mu'min 484
– Ibrahim Ali Khan, dated 1174 64xxv
– Impey, Sir Elijah 368, 372
– Nawab Shah . . . Maskam, dated 1179 507
– Qasim Ali, dated 1170 64xxv
– Rahmat Khan 90
– Rashid Khan, Alamgir Padshah Ghazi 450i
– Sayyid Ali al-Husayni *70*
– Zulfiqar Ali Khan 93
Shah Jahannama *66*, 56, 80
Shahid and Wafa 195, 429
Shaikhs 90, 220i
Shasthi 288
Sheep and rams 59, 370xxx, 447, 517xiv
Shepherds 2, 40, 59, 447, 552ii
Sheshanaga 358
Ships, boats, barges etc. 370iii, xi, xii, xxv; 374ii

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Shirin *see* Farhad

Shiva (Mahadev) 349i, xxii; 350i–iii, v, vi; 351xviii, 354ii, iii, xv; 355ix, xi, xii; 356iv, 357i, 370xiii, xxxiv; 393iv, 511, 516ii, 523iii, xii; 550; *see also* Index 3: *Bhairava Raga*

Shiva and Parvati 286, 382, 394, 395, 427ii, 511xxviii, lxix, lxxxvi; 524xxiv

Shrines 259iii, 278, 348xxxi, 351xviii, xxix; 374i, 517xii

– lingam 180, 193, 247, 350xx, 355x, xi, xvi; 356v, 365iv, vii; 370xxxiv, xxvi; 426xxviii, 511v, 517xxiv, 523iii, xii; 560xx; *see also* Index 3: *Bhairavi Ragini*

Shroff 236ii

Sikh painting *285*, 555–558

Simurgh 33, 450i

Sita 351xxxix, 354iv, 358, 381ii, 397vii, 509, 511xxvi, 516v, 526, 568

Sitamau 565

Sitar 176

Snakes, serpents, cobras 33, 54, 189li, 239, 349iv, 350i, xxv; 352ix, xxii, xxiv; 357ii, 443, 479, 560xx; *see also* Index 3: *Asavari Ragini*

Snakes and ladders *see* Games

Sohni and Mahinval 335

Sohrab 501

South Indian painting 567, 568

South Kensington Museum *32*

Sparrow 352viii

Spittoon 149, 283, 430

Spring Festival 527, 528

Squirrels *57*, 34

Sri Nath-ji 339

Stags 370xxix

Starling 503

Storms 511lx; *see also* Index 3: *Madhumadhavi Ragini*

Strigil 468i

Subadhra 516viii

Sufis 90, 94, 111, 112

Sukra, the Priest 516iv

Sumitra *see Avataras*: Vamana

Sunbirds 370xiv

Surabhi, the cow of plenty 397vi, 562

Svaras 560xxv

Swings *see* Index 3: *Hindola Raga*

Tambourine 220ii

Tambur 14, 150, 206i, 350, 351, 364, 370xvii, 377ii, 378, 386, 426v, vii, ix, xxiv; 427i, 435, 475, 560ix

Tantric subjects *209*, 393

Tara Devi 393iii

Tents 53

Tigers 33, 241, 346xxvi, 348xxiii, 352v, 370xxvii, 431xxiii, 450ii, 517xxi, 532

Tiger-shooting 511x, xvi, xc

Tirhut, Raja Dharmdhuja of 13vii

Tortoises 16ii, x; 352xxix, xxxiii; *see also Avataras*: Kurma

Toys 68f.29v; 167, 421v, 523xiii, xxiii

Trick picture 336

Tuhfat al-Hind *20*, *323*, 349

Tulips 57

Turk 49

Turtles 16iii, v; 352xii, xv, 370x

Tuzuk-i Jahangiri see Jahangirnama

Uchchaih-sravas 396ii, 397ii

Udaipur *see* Mewar

Ugrasura (snake demon) 511xxxiii

Vamana and Varaha *see Avataras*

Vasudeva 396vi, 397viii, 543, 561

Vasuki *see Avataras*: Kurma

Virgin Mary *see* Christian subjects

Vina 64xviii, xxii; 183ii, 214, 350, 351, 357i, 365v, 370, 426, 431xii, 505, 517xix, xxii; 560xxxii, xxxv

Vishnu 249, 339, 354ii, iii, v, vi, xv; 355vi, 356ii, 361v, 381i, 510, 511; *see also Avataras*

Warriors *see* Index 3: *Nata Ragini*

Wasaya, the 68f.58v

Weaving 4

Wells and the drawing of water 195, 429, 524xiii

White Horse *see Avataras*: Kalki

Wolves 352xiv, xxvi, xxviii

Wrestlers *see* Index 3: *Desakhya Ragini*

Yogi *see* Ascetics, and Kanphat yogis

Yoginis 180, 245i, ii; 349xxii, 426xxiii, 492, 511lxvi; *see also* Ascetics, female

Yo-yo 42iv, 167, 225, 523xxiii

Yudhishthira 13iii, viii; 237, 530i

Yusuf 20

Zirak 352xix

Zodiac, signs of 361vi

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1 Humayun receiving courtiers. Mughal, *c*1570–80

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3 Akbar ordering the slaughter to cease. Illustration from the *Akbarnama*, Mughal, *c*1590

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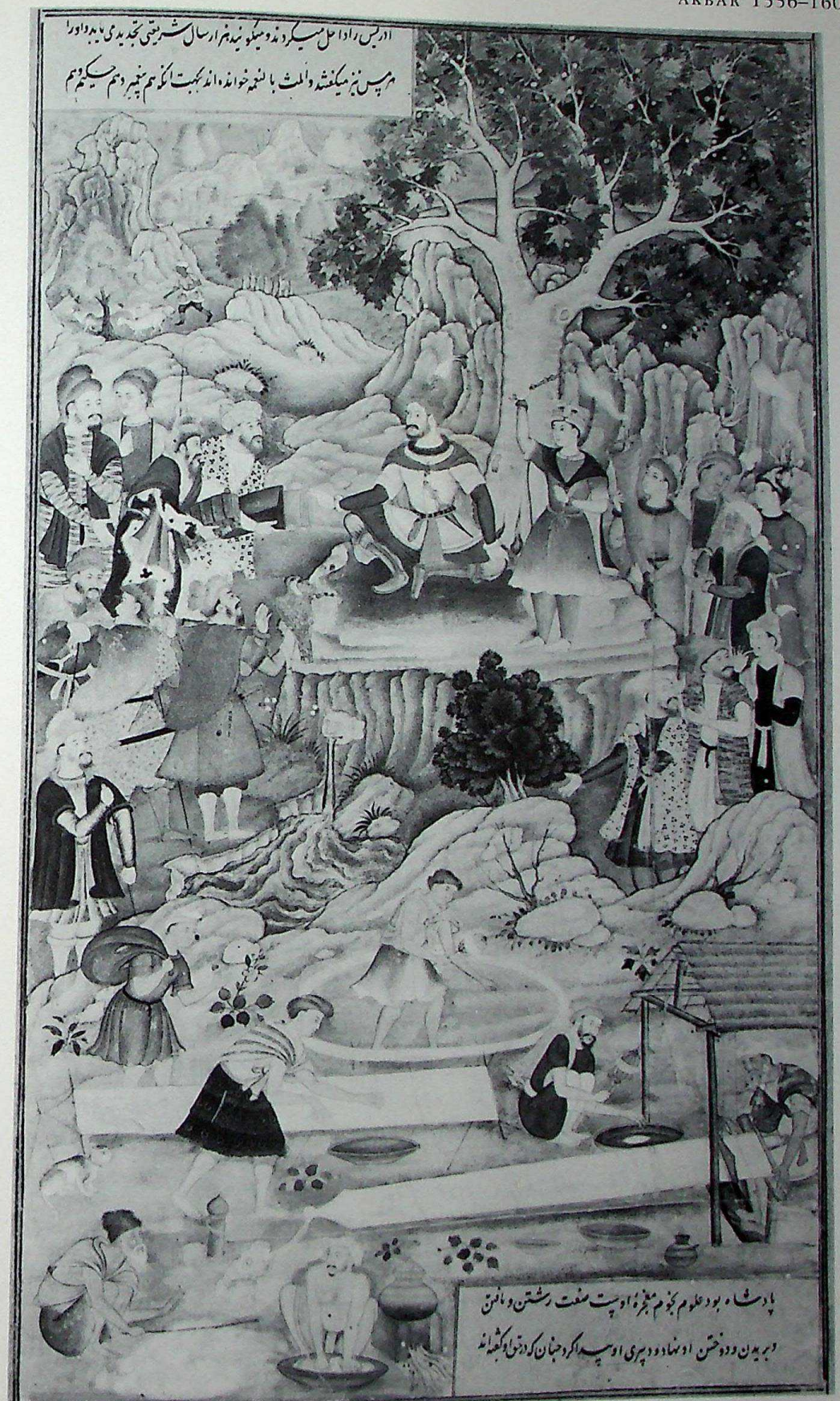

4 Idris giving instruction to mankind in the art of weaving. Mughal, *c*1590

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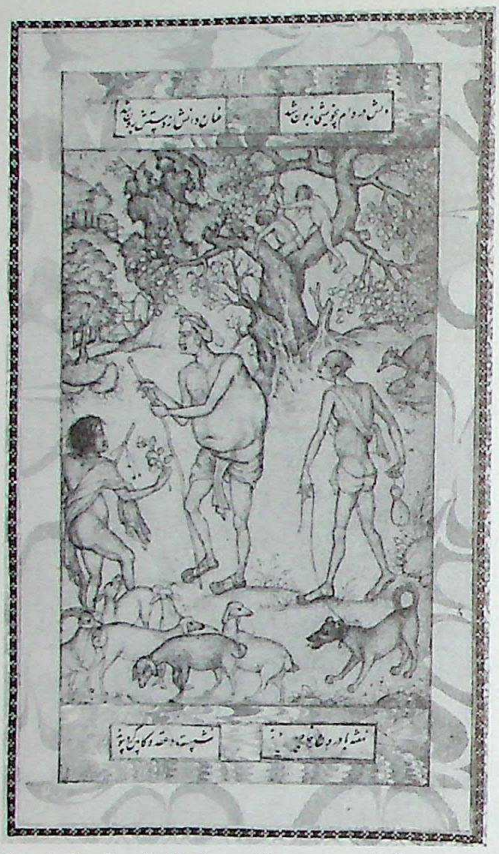
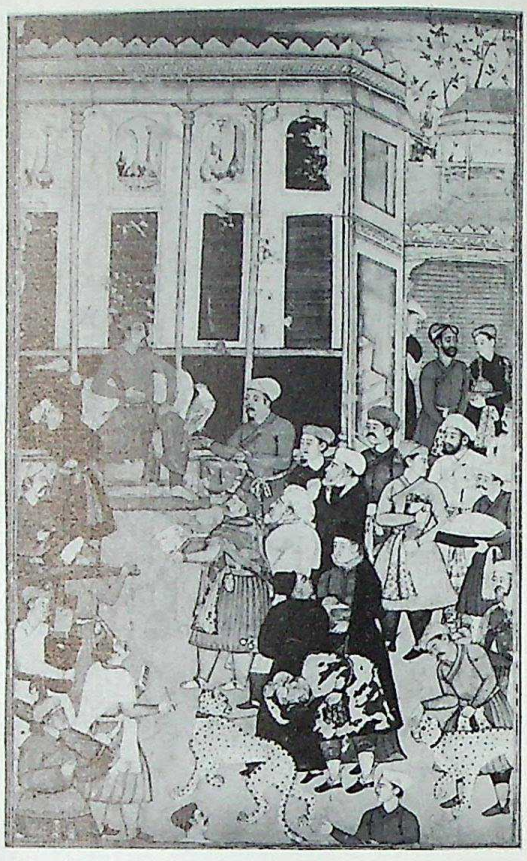


2 A shepherd offering a flower to a holy man.
Attributed to Basawan, Mughal, *c*1585–90



5 A prince holding court and receiving gifts.
Mughal, *c*1590

8 A European scene with Portuguese figures.
Mughal, *c*1595

9 An author presenting a volume to a prince.
Mughal, *c*1595

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6 Babur greeting courtiers on the occasion of the Id festival. Mughal, *c*1595

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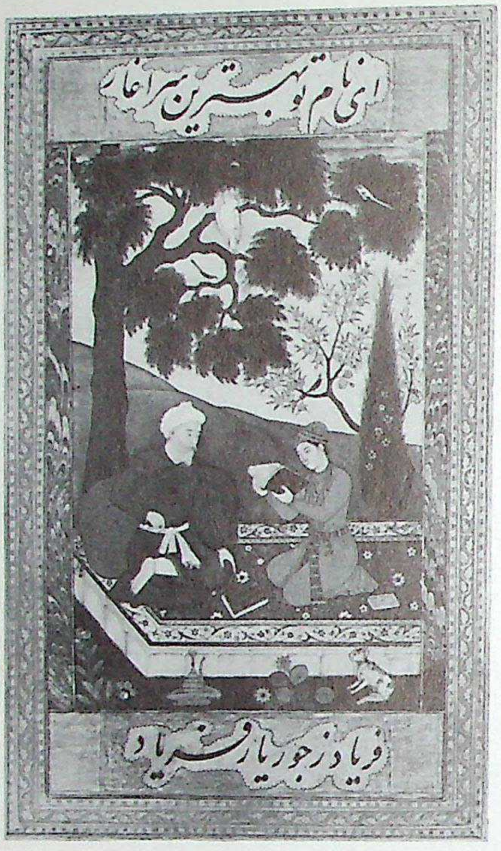
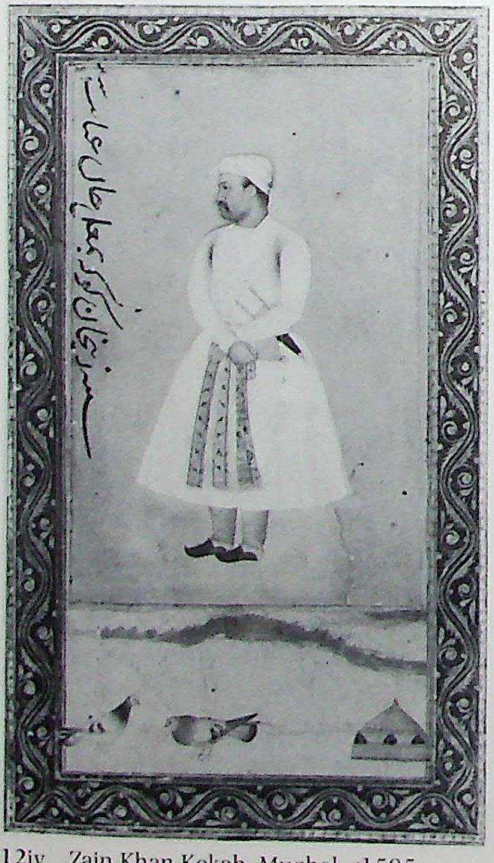
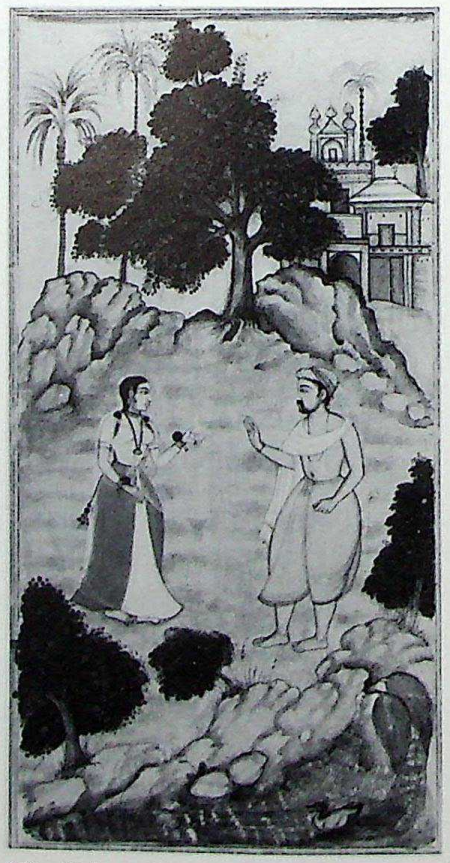


11 A youth reading to a poet. Mughal, *c*1595

12iii Khwajagi Muhammad Husain. Mughal, *c*1595



12iv Zain Khan Kokah. Mughal, *c*1595



13i Nala and Damayanti bidding farewell. By Gobind

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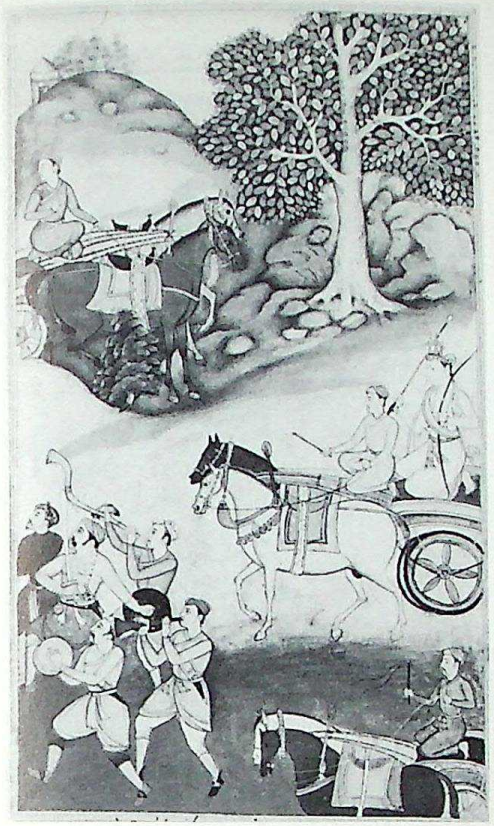
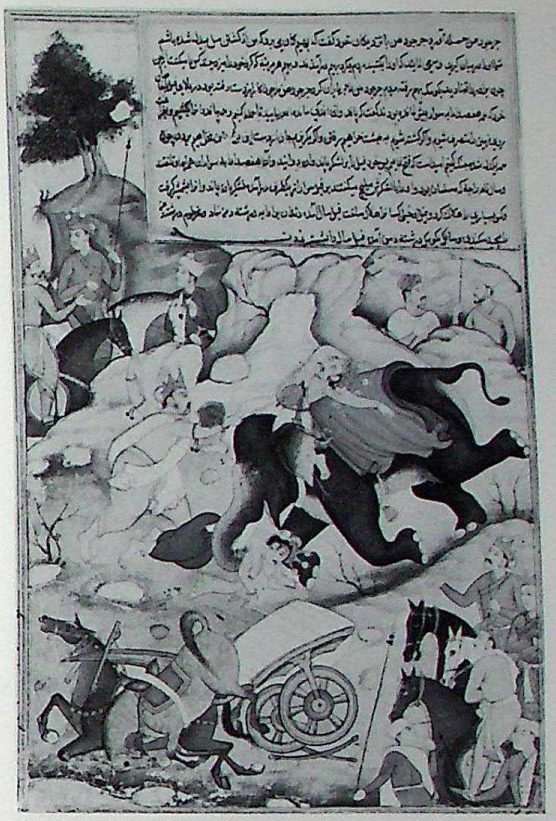
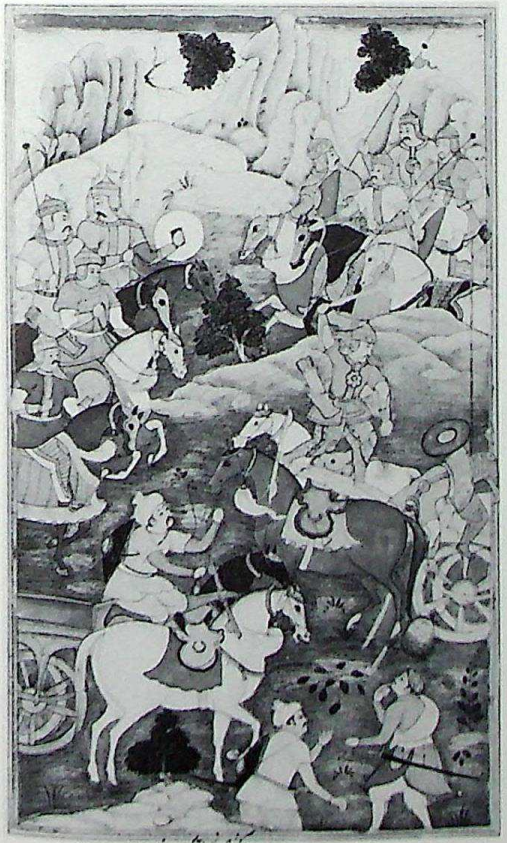


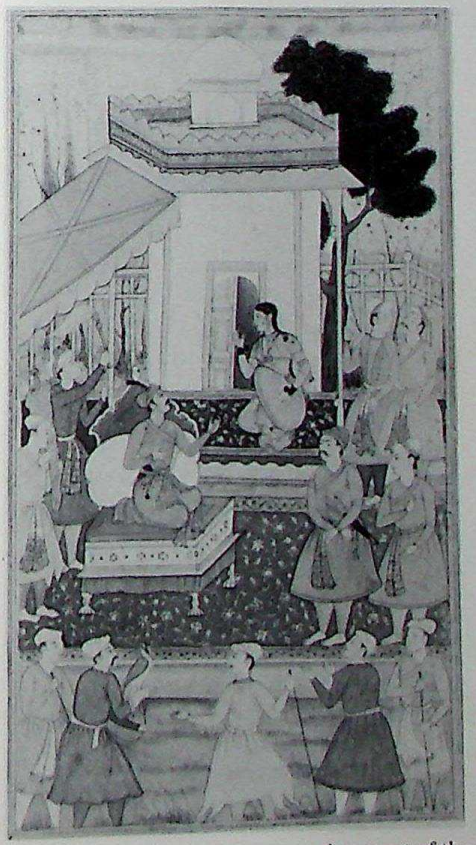
13ii Sal in his chariot. By Sadiq



13v Bhima striking Salya. By Ibrahim Kahar



13vi Nakula killing Citrasena. By Jamal, son of Kamaluddin



13vii The Brahmin woman at the court of the Raja of Tirhut. By Qabil

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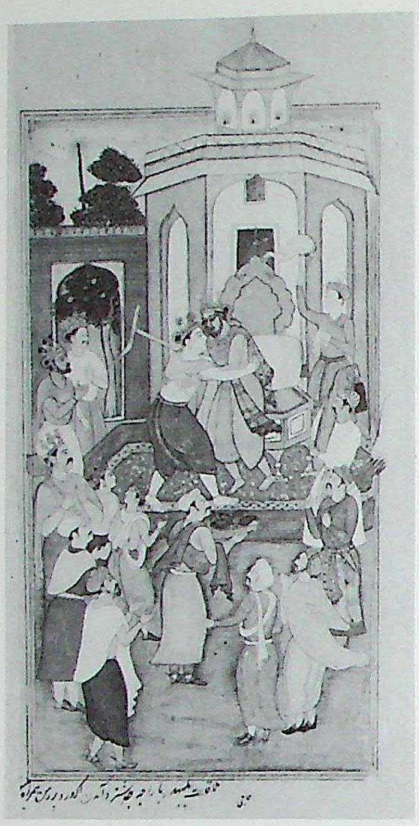
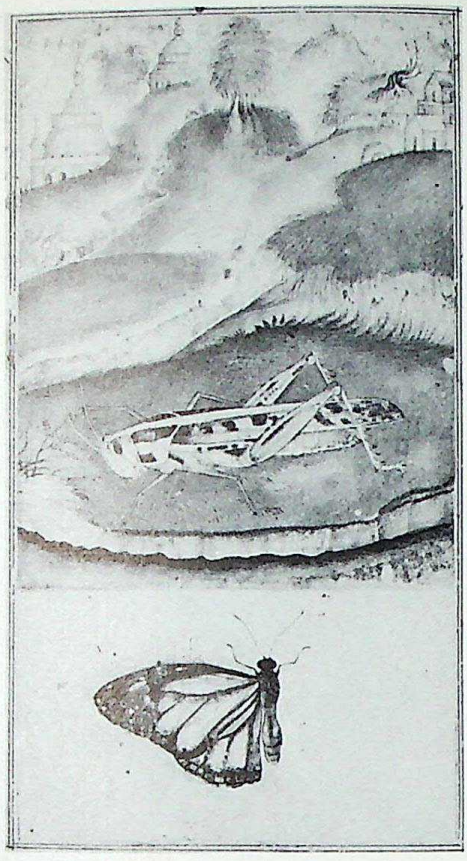
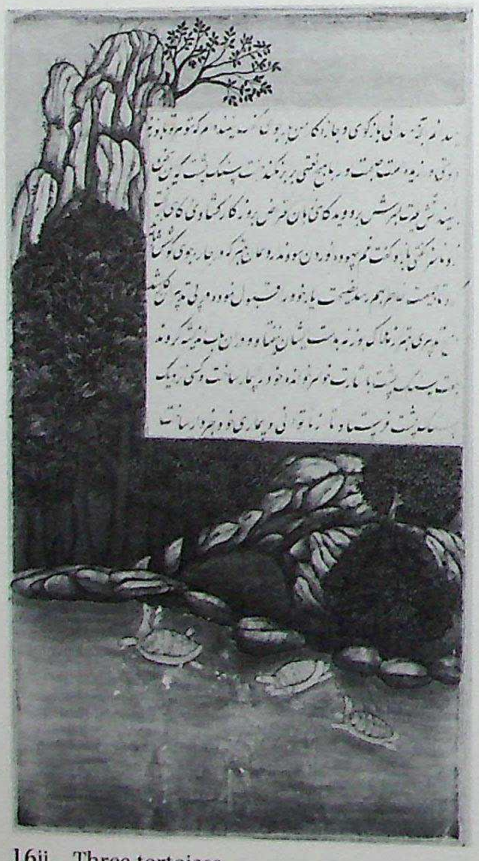


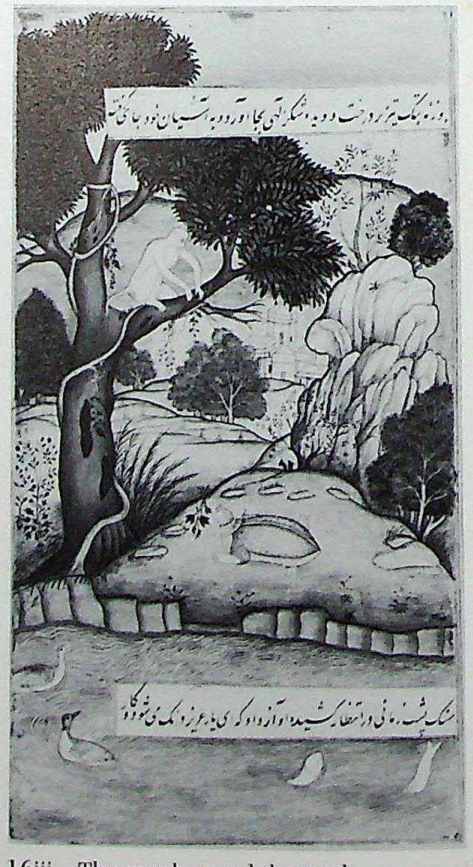
13viii Balarama embraced by Yudhishtira. By Hajji. Illustration from the *Razmnama*. Mughal, *c*1598



15 A locust in a landscape. Mughal, *c*1600



16ii Three tortoises



16iii The monkey and the turtle

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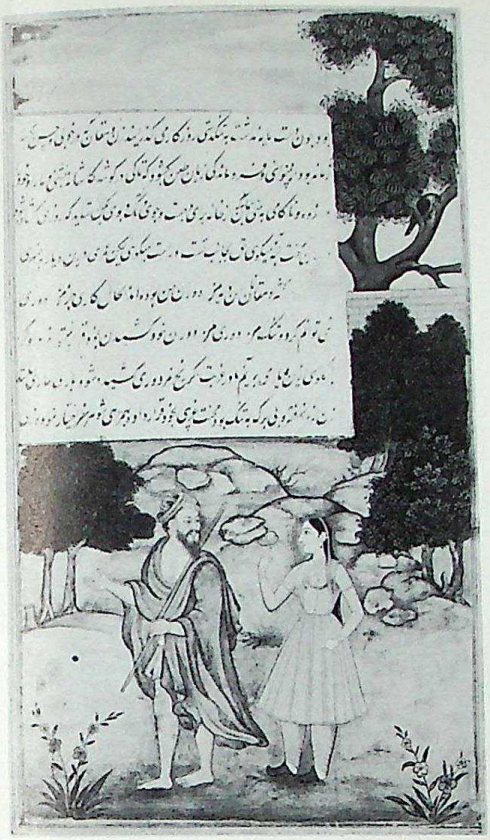
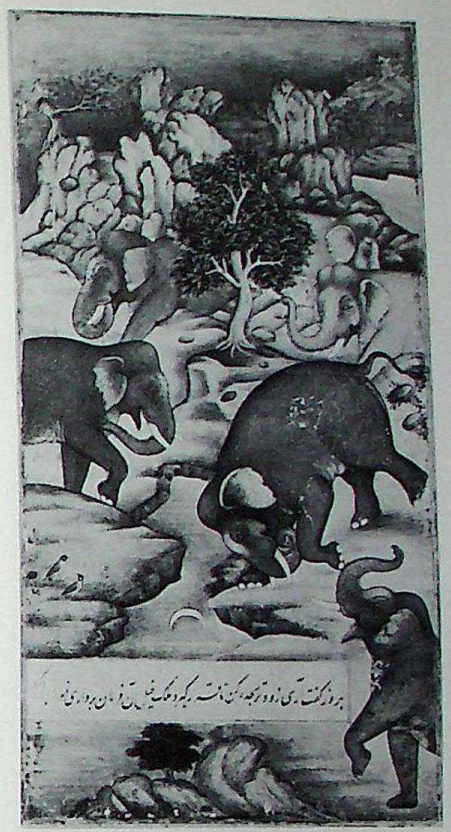
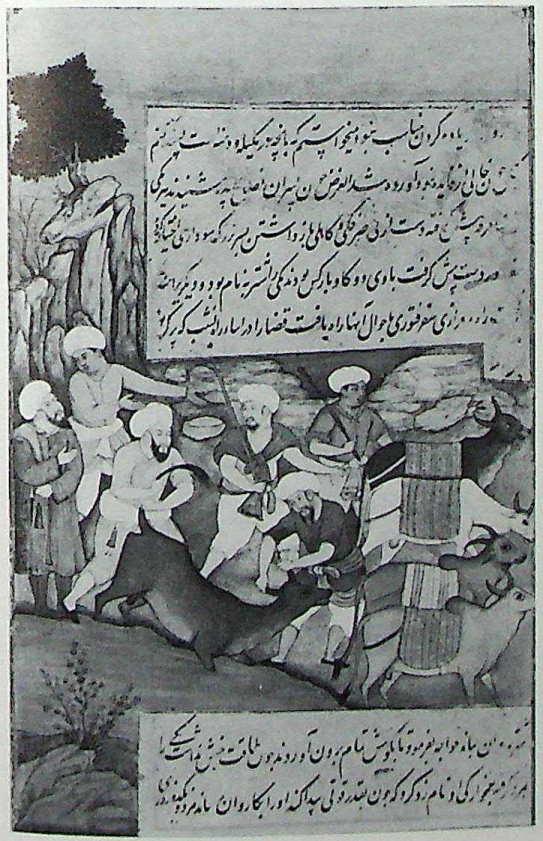


16vii The farmer and his wife



16viii The elephant and the moon's reflection



16xi The ox Shanzabah

18 A hunting expedition in difficulty. Mughal, *c*1600

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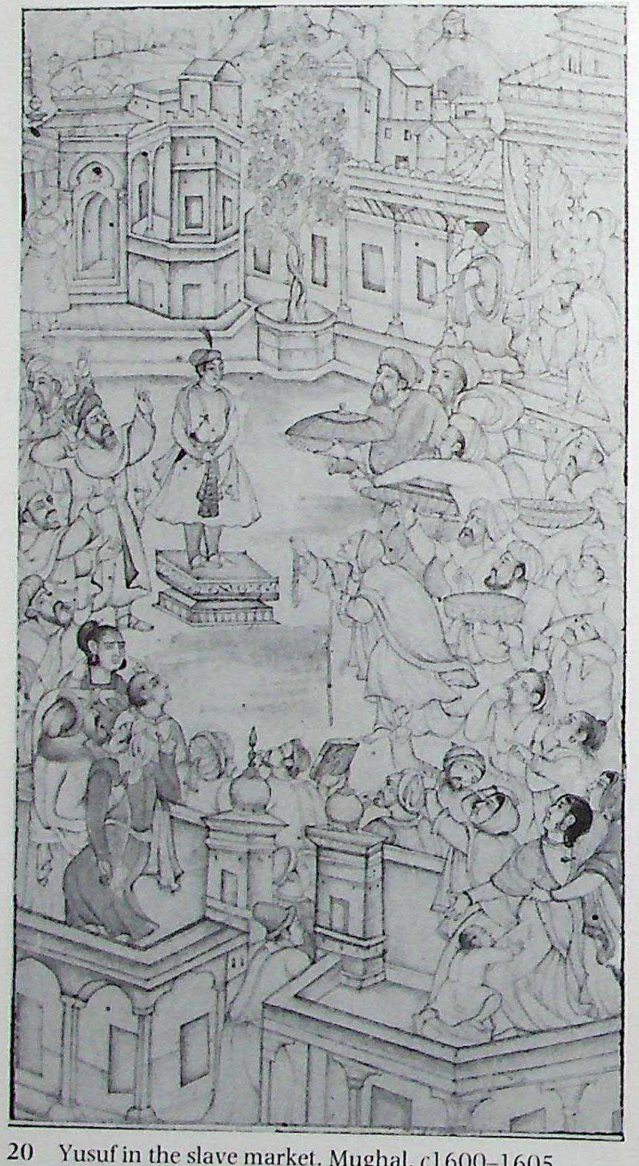
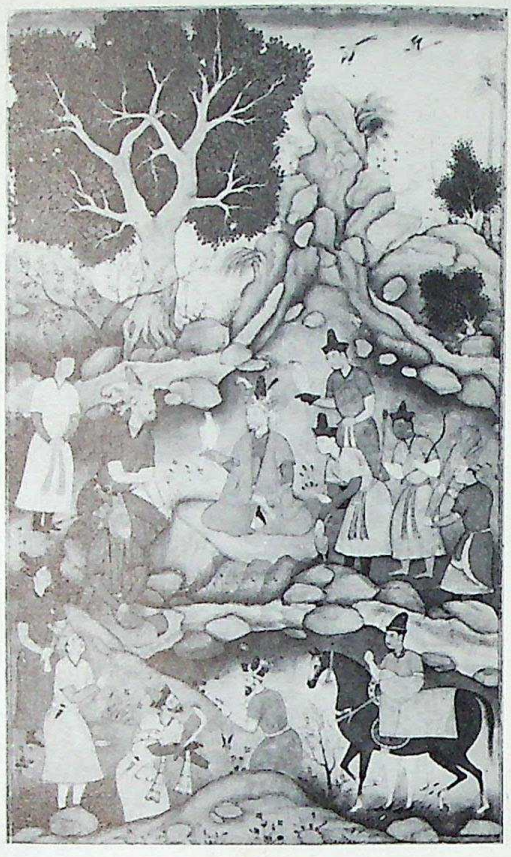
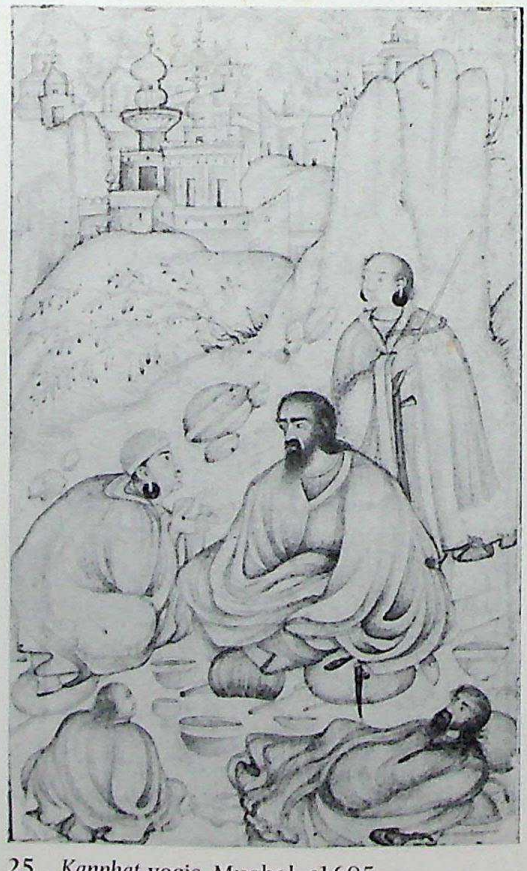
19 A hunting cheetah. Mughal, *c*1600



20 Yusuf in the slave market. Mughal, *c*1600–1605



22 Humayun on a hawking expedition. Mughal, *c*1600–1610



25 *Kanphat* yogis. Mughal, *c*1605

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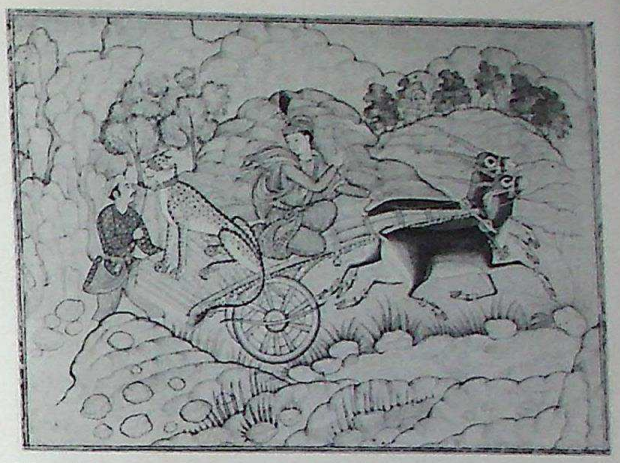
26 *Kanphat* yogis. Mughal, *c*1605

27 A hermit. Mughal, *c*1605



30 A hunting cheetah. Mughal, *c*1610

31 A keeper with a pair of deer. Mughal, *c*1610

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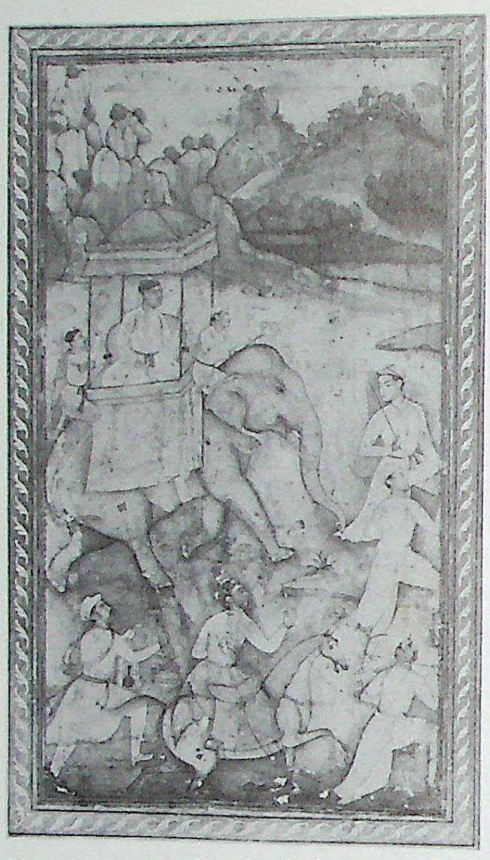
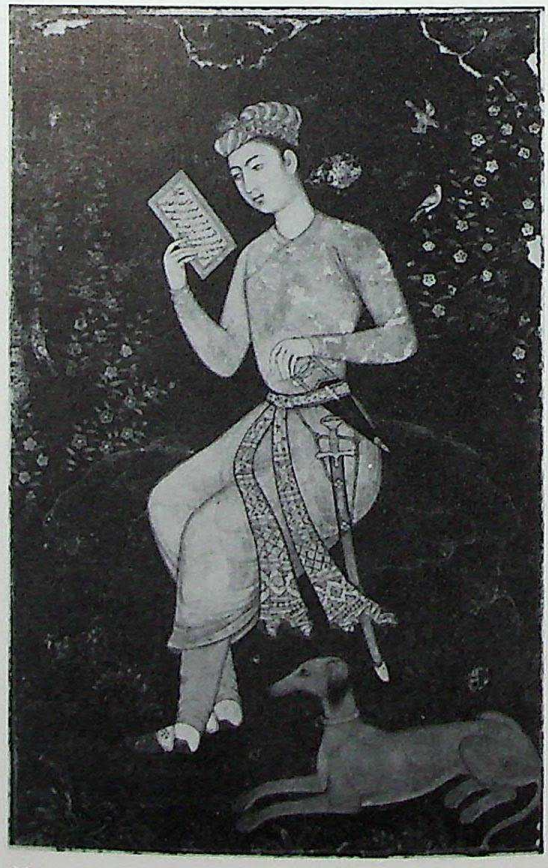


32 A prince travelling by elephant. Mughal, *c*1610

33 An assembly of animals and birds. Mughal, *c*1610

35 The Virgin and Child with Anna. Mughal, *c*1610



36 A prince seated on a boulder. Attributed to Muhammad Ali, Mughal, *c*1610–15

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34 Squirrels in a plane tree. Attributed to Abul Hasan Nadir al-Zaman, Mughal, *c*1610

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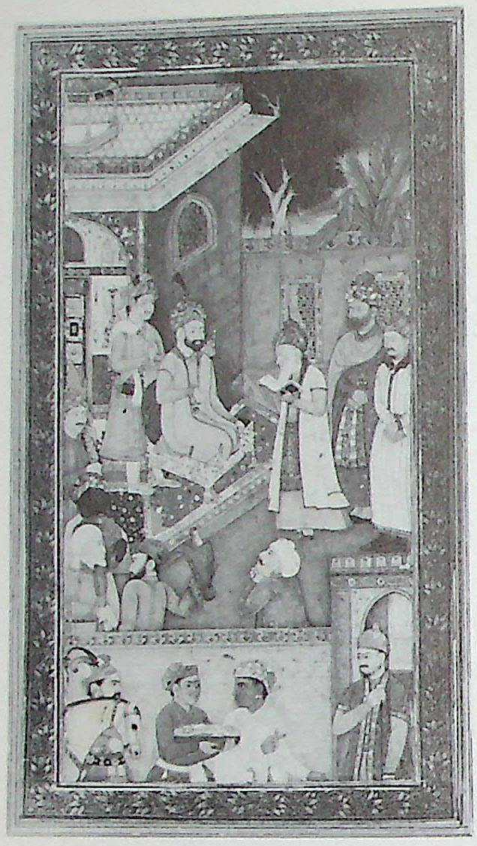
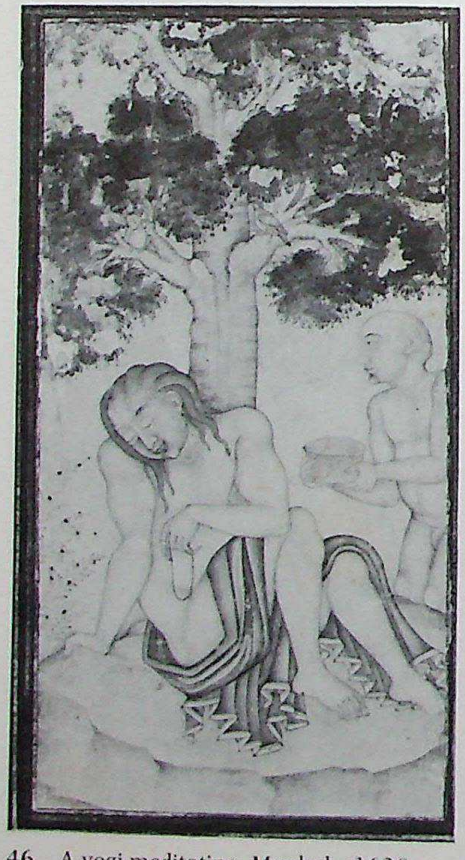
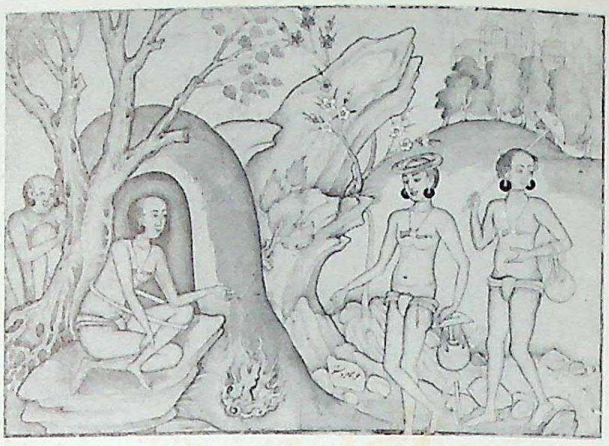


37 A ruler, probably Babur, holding court. Mughal, *c*1615



46 A yogi meditating. Mughal, *c*1620



45 Four *kanphat* yogis. Mughal, *c*1610–20

48 A *nilgai*. Mughal, *c*1625

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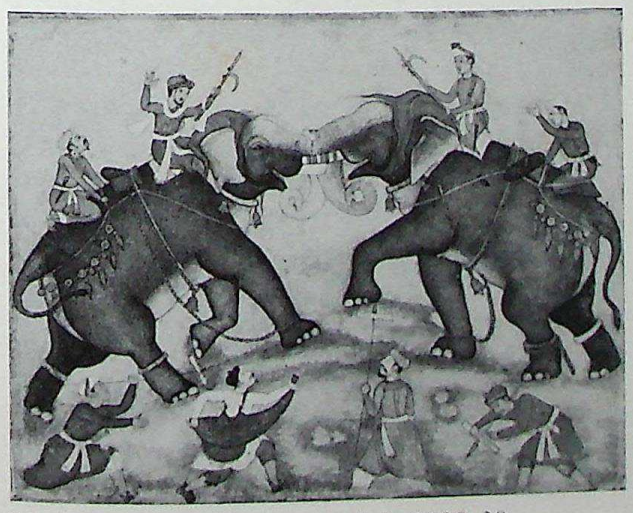
50i Jahangir as a youth. Mughal, *c*1620–30



51 Two elephants fighting. Mughal, *c*1620–30

54 *Asavari Ragini*. Mughal (provincial), *c*1620–30

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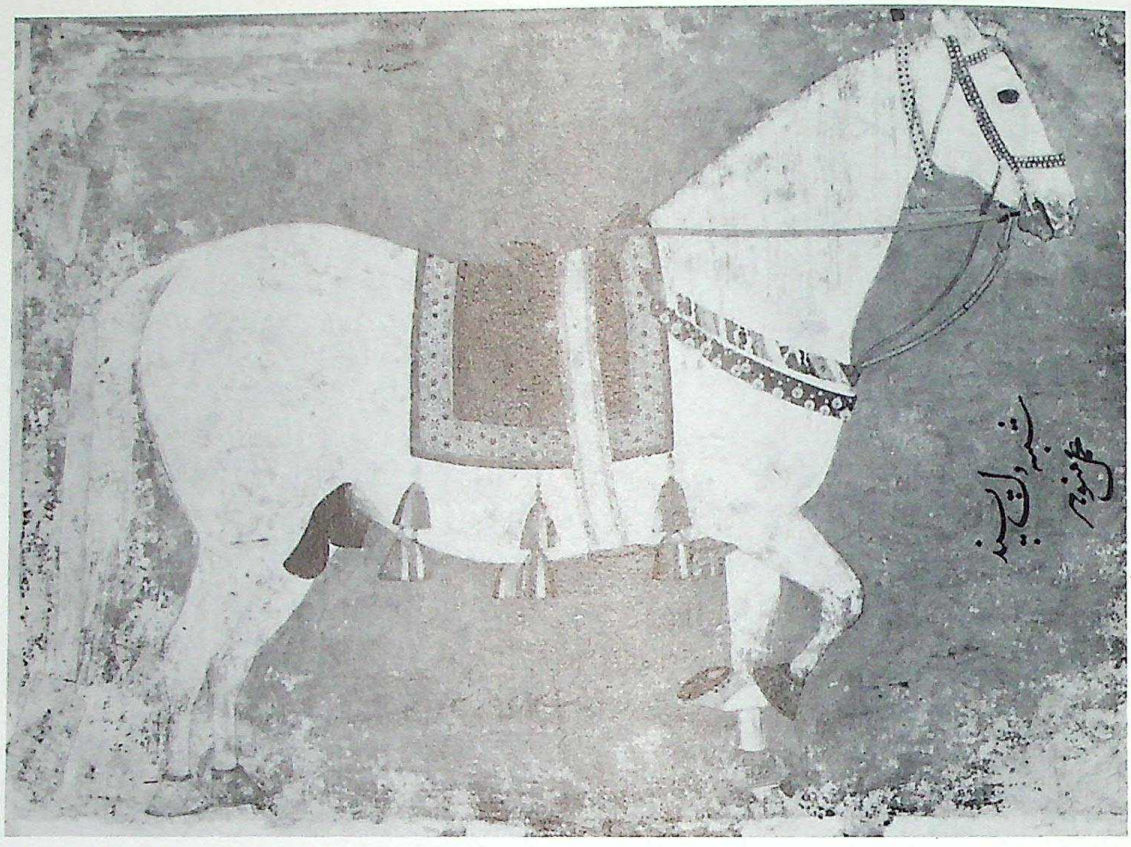
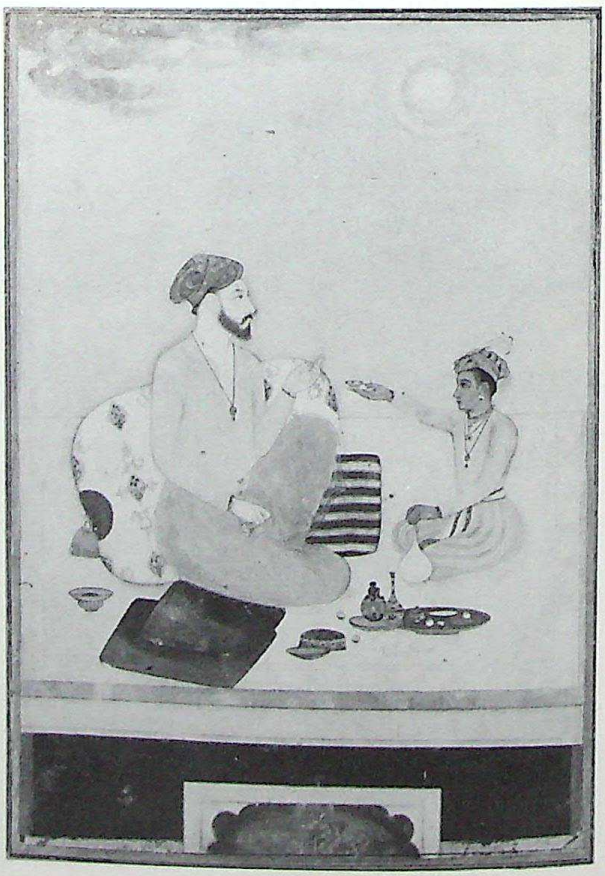


55 Dil Pasand, Dara Shikoh's horse. By Manohar, Mughal, *c*1630

57 The Virgin and Child. Mughal, *c*1630



61 A prince offering a dish. Mughal, *c*1630

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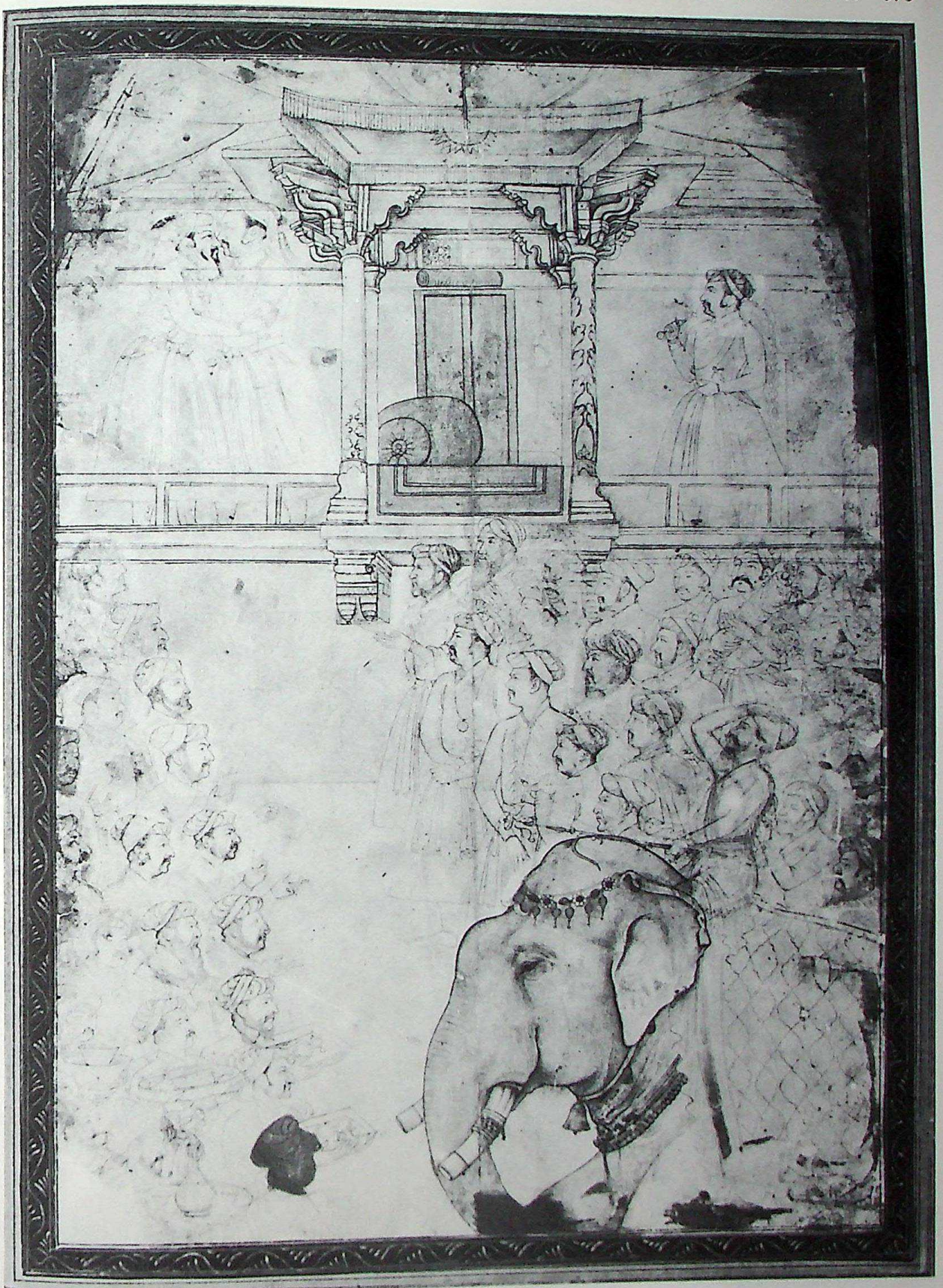

56 Prince Khurram embracing his father Jahangir. Mughal, *c*1630

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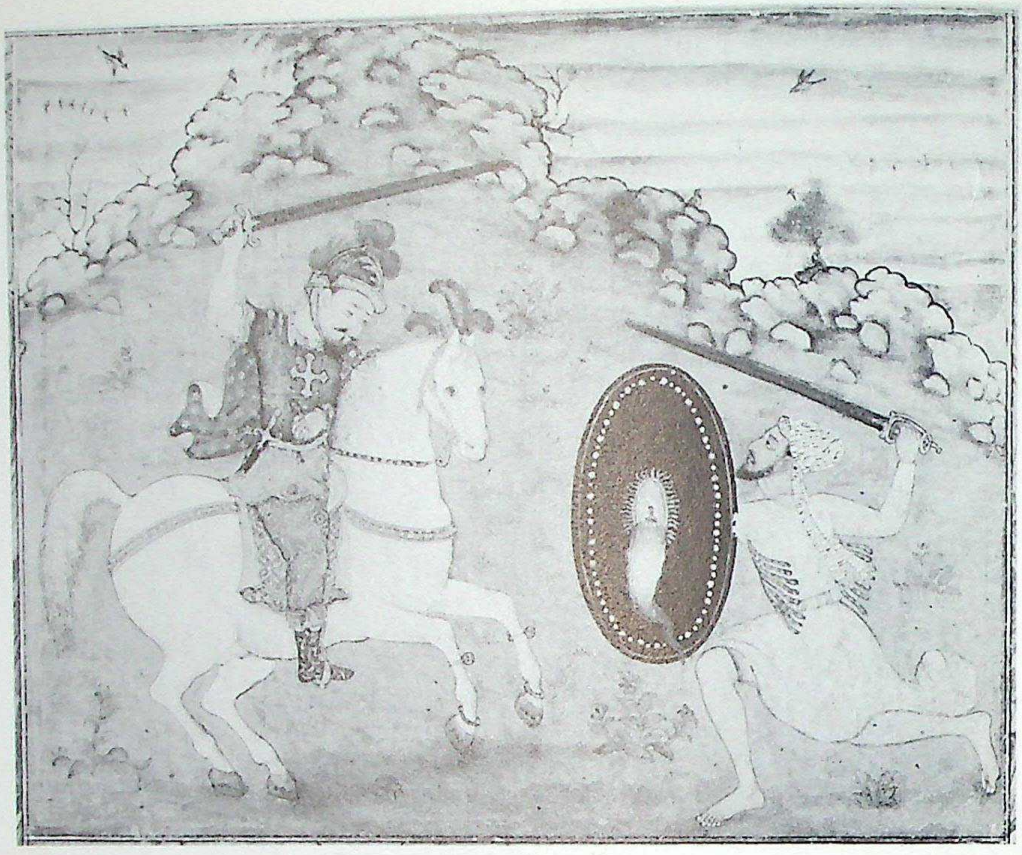
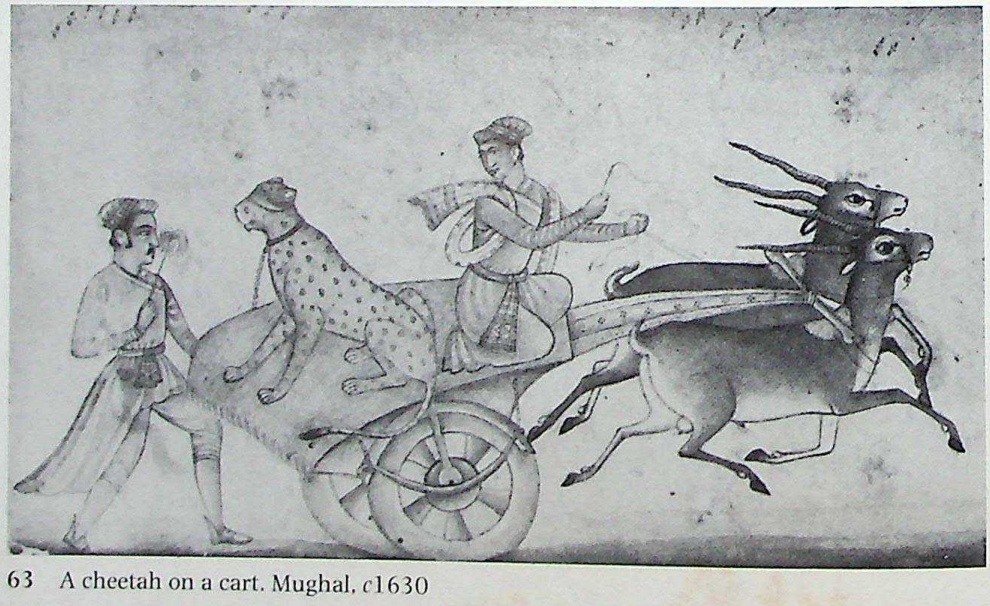


62 A Christian knight fighting with a Saracen. Mughal, *c*1630



63 A cheetah on a cart. Mughal, *c*1630

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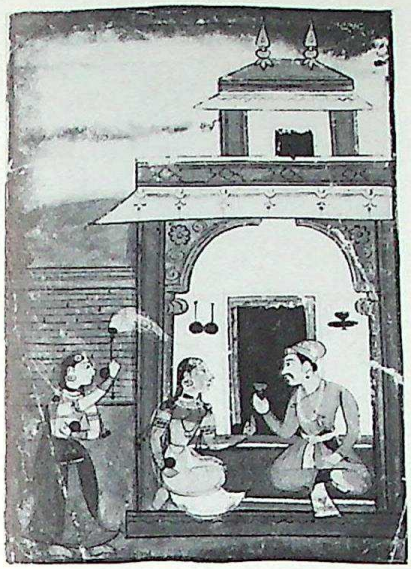
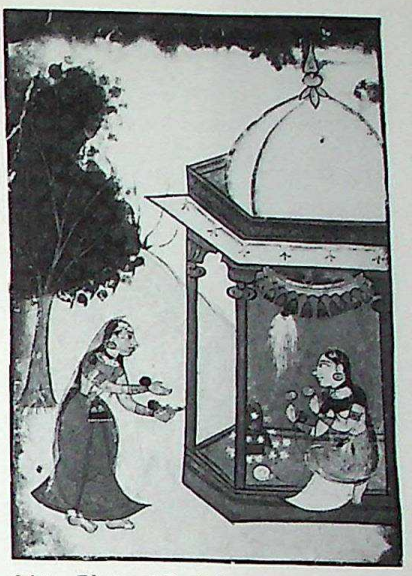
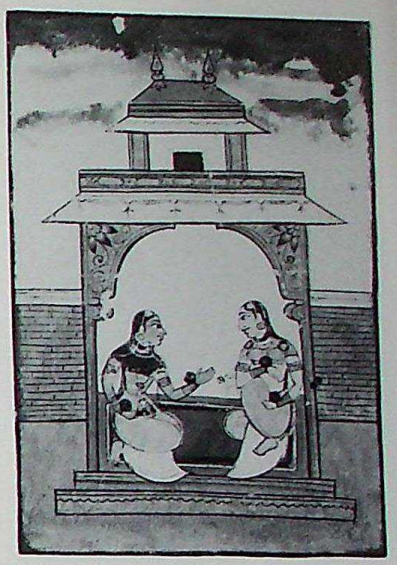


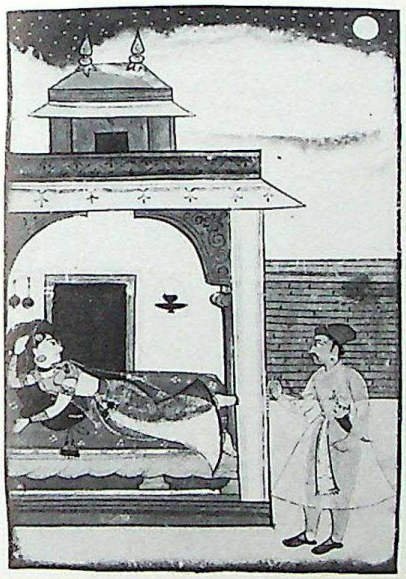
64i *Bhairava Raga*



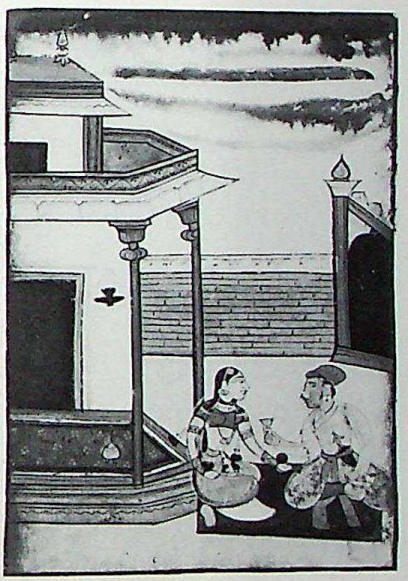
64ii *Bhairavi Ragini*



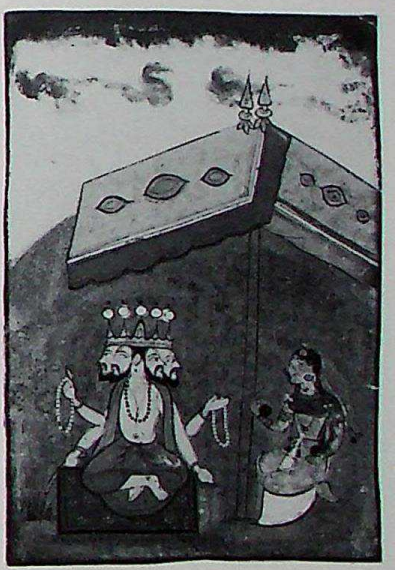
64iii *Patamanjari Ragini*



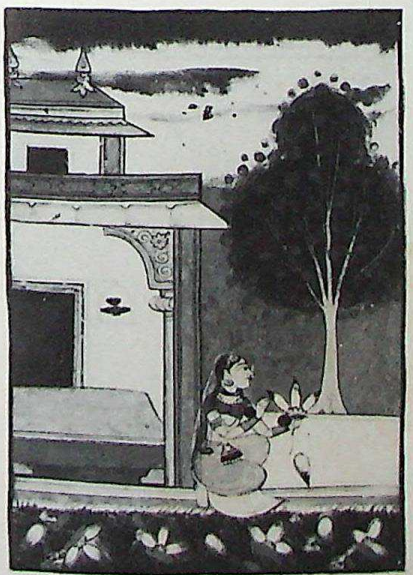
64iv *Lalita Ragini*



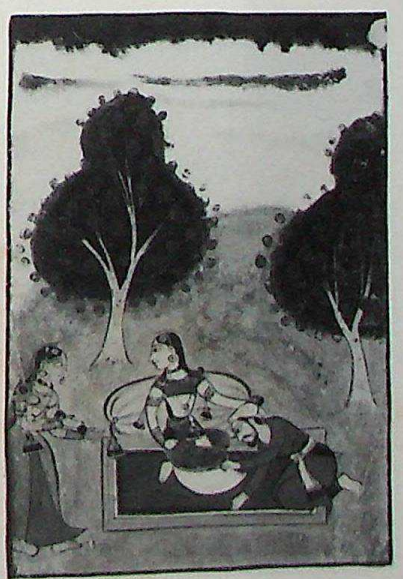
64v *Malkos Raga*



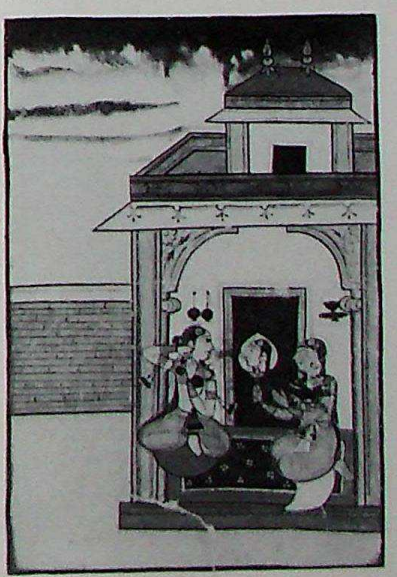
64vi *Khambhavati Ragini*



64vii *Malasri Ragini*



64viii *Ramakali Ragini*



64ix *Vilavali Ragini*

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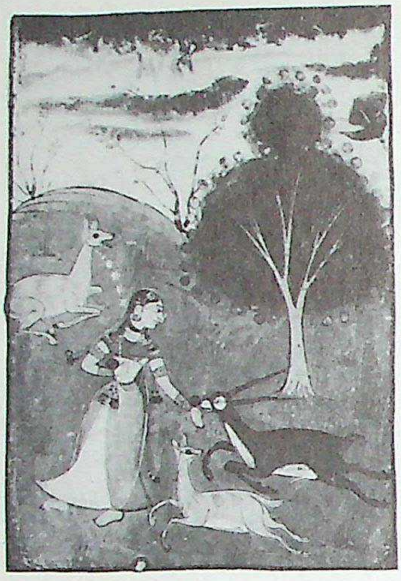
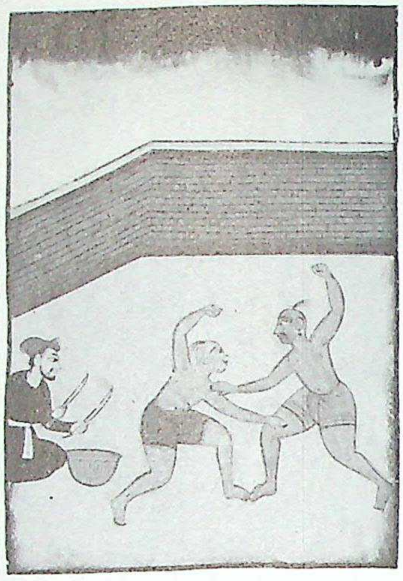
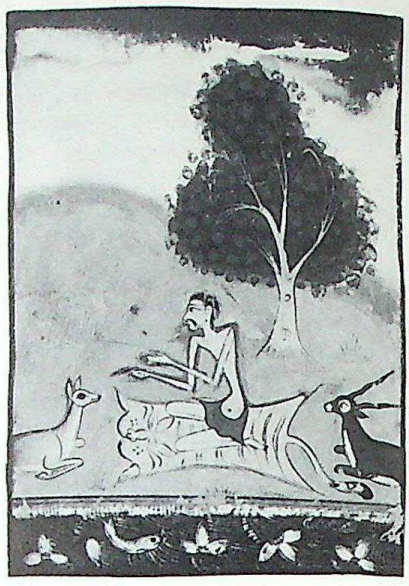


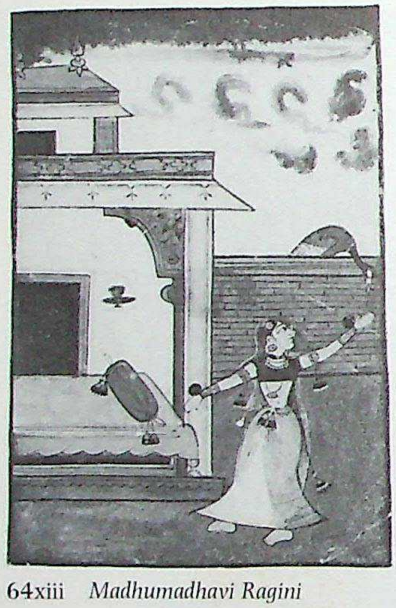
64x *Todi Ragini*



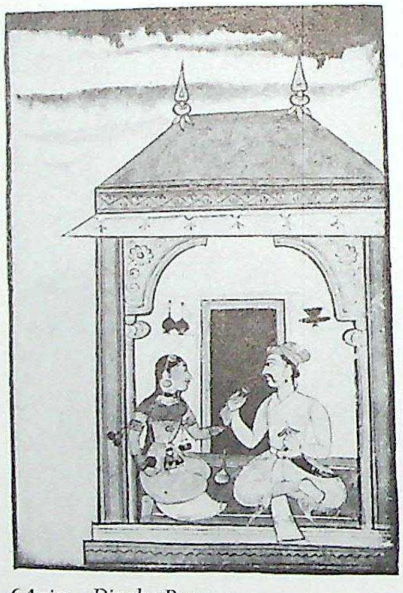
64xi *Desakhya Ragini*



64xii *Devgandhar Ragini*



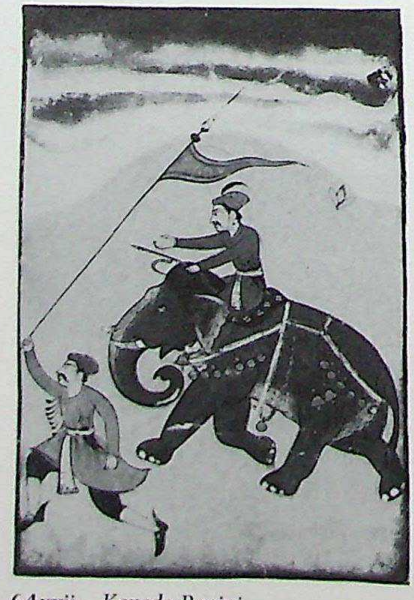
64xiii *Madhumadhavi Ragini*



64xiv *Dipaka Raga*

64xv *Dhanasri Ragini*

64xvi *Vasanta Ragini*



64xvii *Kanada Ragini*

64xviii *Sri Raga*

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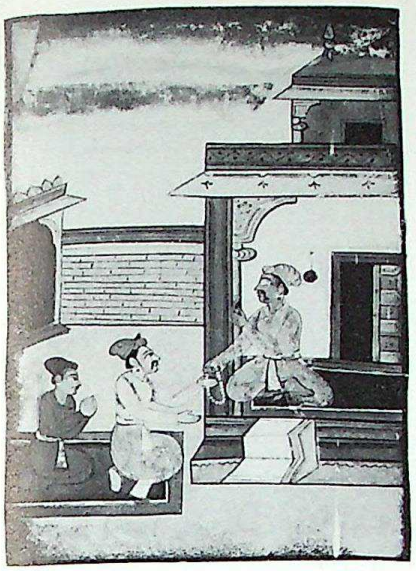
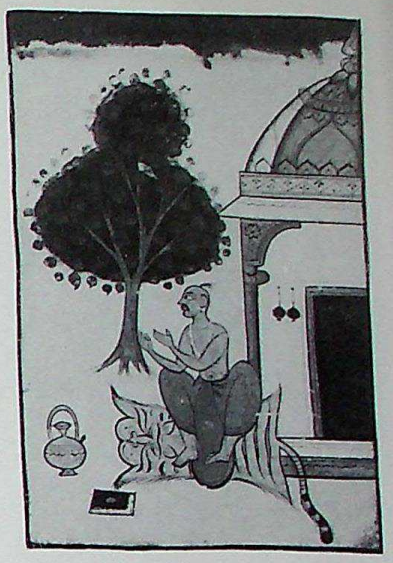
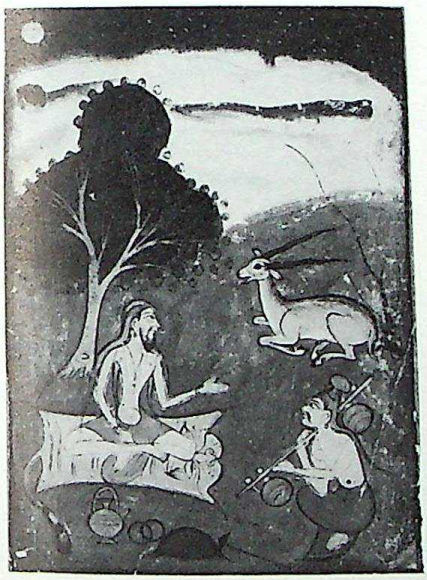


64xix *Pancham Raga*

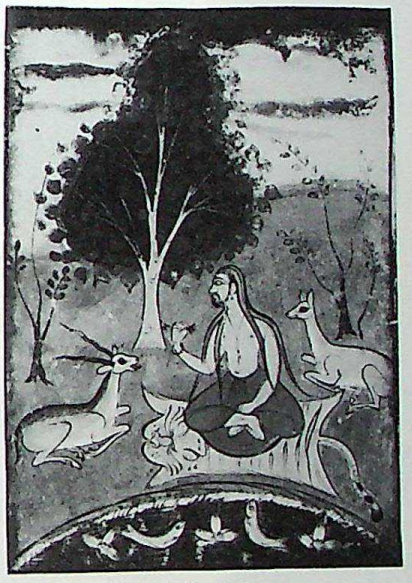
64xx *Asavari Ragini*



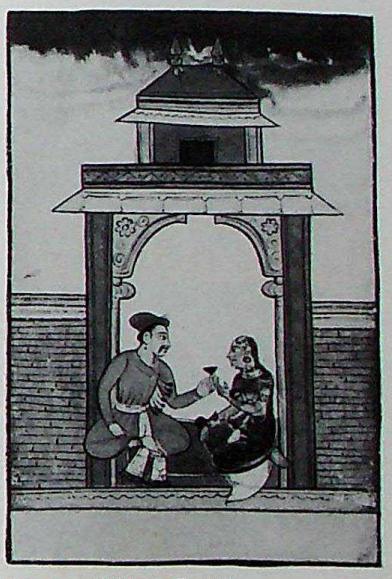
64xxi *Bangali Ragini*



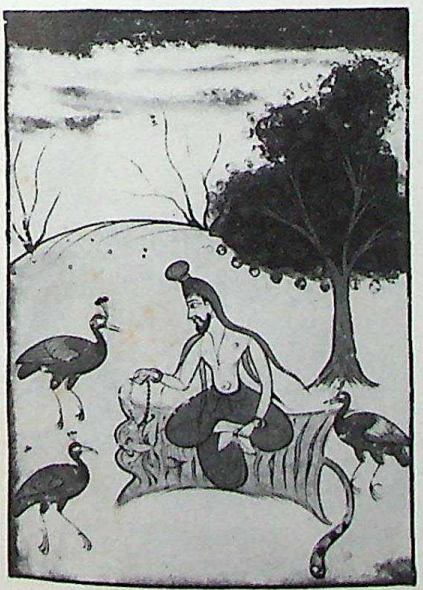
64xxii *Kedara Ragini*



64xxiii *Kamoda Ragini*



64xxiv *Vibhasa Ragini*



64xxv *Setmalar Ragini*

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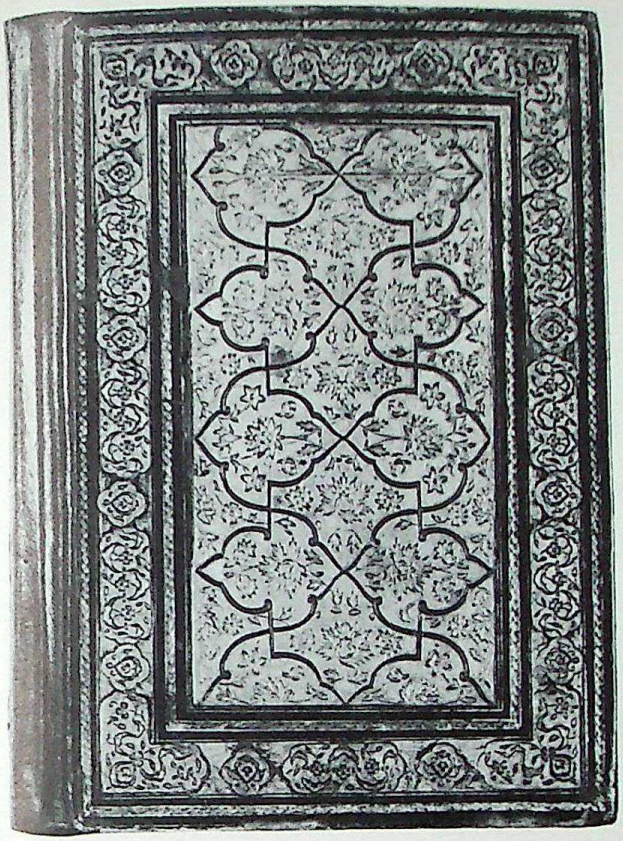
65 Mahabat Khan. Mughal, *c*1630–35

66 A wild cat. Mughal, *c*1630–40

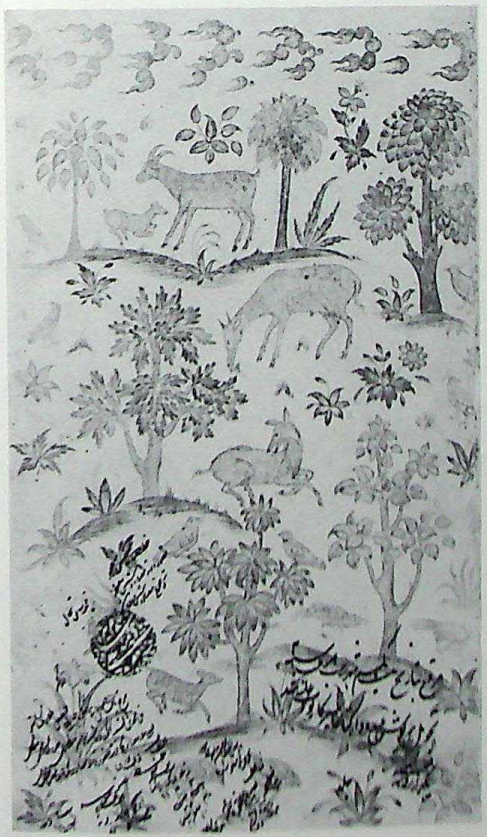
67 Nawab Baqir Khan. By Bulchand. Mughal, *c*1630–40

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



68 The binding. Mughal, *c*1640

68 Inside cover of binding. Mughal, *c*1640



68f.1 Guard page with formal landscape in gold. Mughal, *c*1635–40

68f.2 Decorated page with Dara Shikoh's inscription of presentation to Nadira Banu Begam, dated AH1051/AD1641–42

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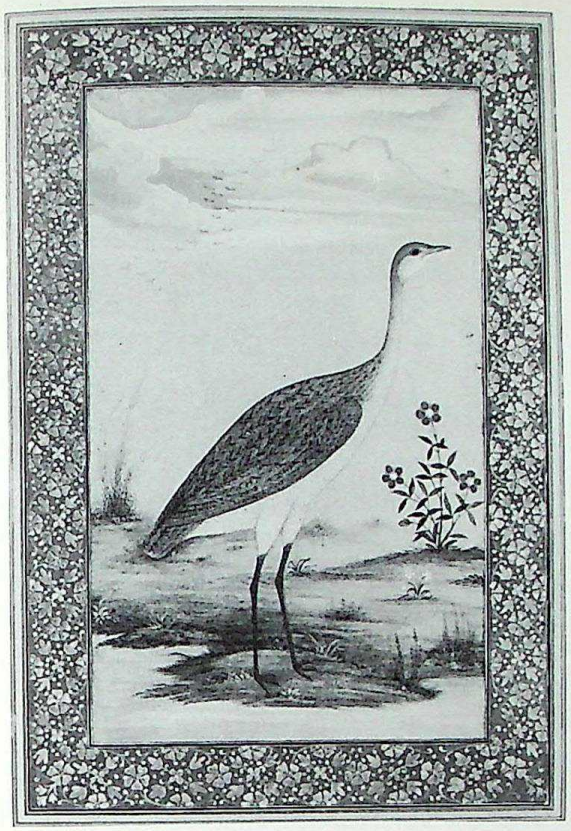
68f.3*v* A young prince. Mughal, *c*1630

68f.4 A mulla. Attributed to Artist B, Mughal, *c*1635

68f.5*v* A young Mughal prince. Mughal, *c*1630

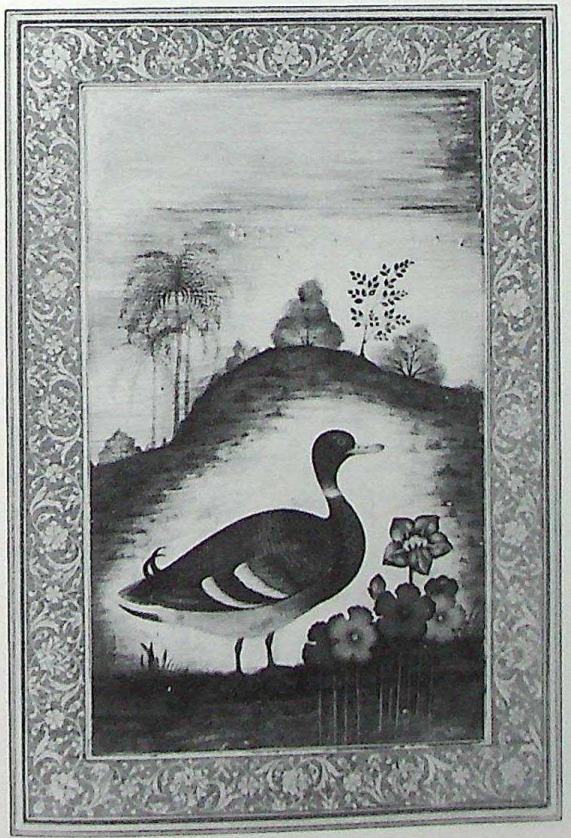
68f.6 A princely youth with a cup and a fruit. Mughal, *c*1630

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



68f.8 A bustard. Attributed to Artist B, Mughal, *c*1635

68f.9*v* A night heron. Mughal, *c*1635



68f.10 A drake. Mughal, *c*1635

68f.11*v* An ascetic in a landscape. Mughal, *c*1630

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

68f.12 An ascetic in a landscape. Mughal, *c*1630

68f.13*v* A girl holding *pan*. Mughal, *c*1635

68f.14 A lady holding a bottle and a cup. Mughal, *c*1635

68f.15*v* A prince in Persian costume. Attributed to Muhammad Khan, Mughal, *c*1630–35

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68f.16 A lady holding a bottle and a cup. Mughal, *c*1635

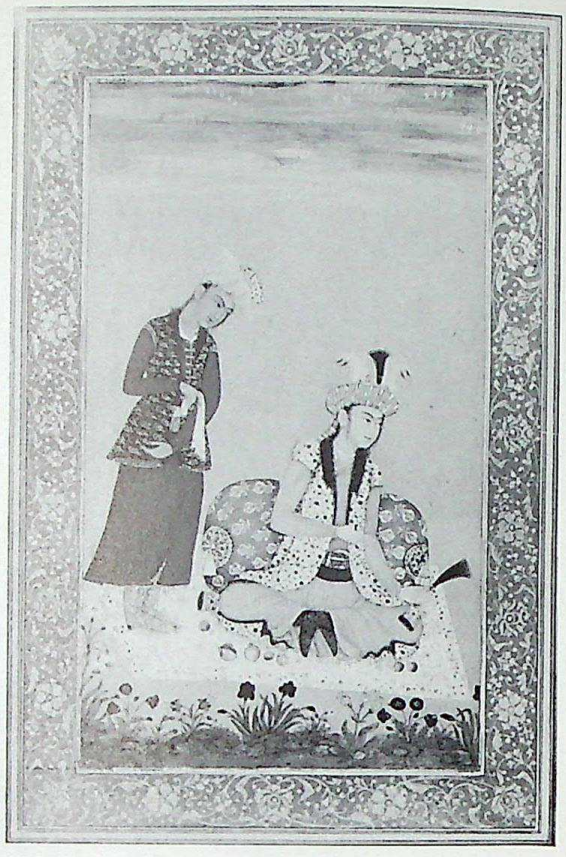
68f.17*v* A prince holding a *morchal*. Attributed to Artist B, Mughal, *c*1635

68f.18 A young prince and a mulla. Attributed to Artist B, Mughal, *c*1635

68f.19*v* A prince holding an ornament. Attributed to Artist B, Mughal, *c*1635

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

68f.20 A lady holding a pearl. Attributed to Artist C, Mughal, *c*1635



68f.22 A prince seated on a white carpet. Attributed to Muhammad Khan, Mughal, *c*1630–35

68f.23*v* Two butterflies on a plant. Attributed to Muhammad Khan, Mughal, *c*1630–35

68f.24 A flowering plant. Mughal, *c*1635

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68f.21*v* A prince in Persian costume. By Muhammad Khan, Mughal, dated 1633–34

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68f.25*v* A lady holding a book of poetry. Mughal, *c*1635

68f.26 A dervish holding a book and a rosary. Attributed to Artist C, Mughal, *c*1635

68f.27*v* A prince holding a jewel. Attributed to Artist C, Mughal, *c*1635

68f.29*v* A girl holding a toy. Mughal, *c*1635

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68f.28 A lady holding a cup and a bottle. Mughal, *c*1635

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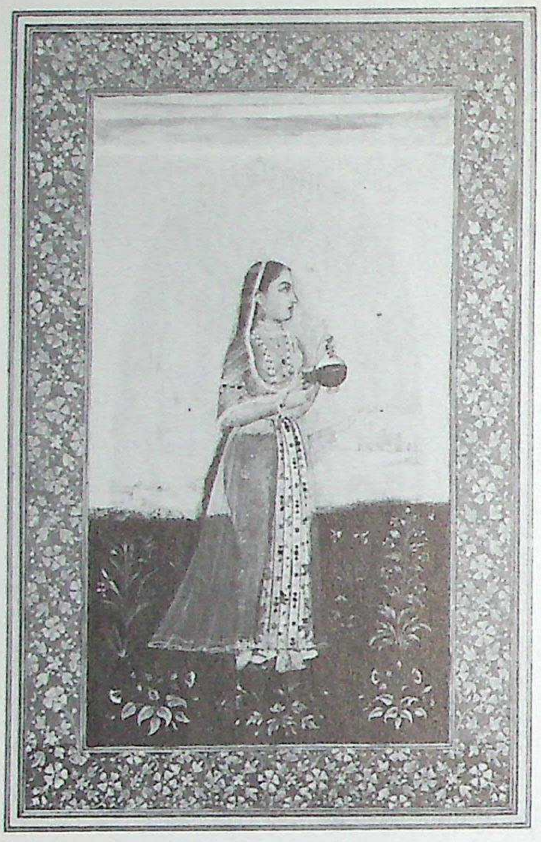
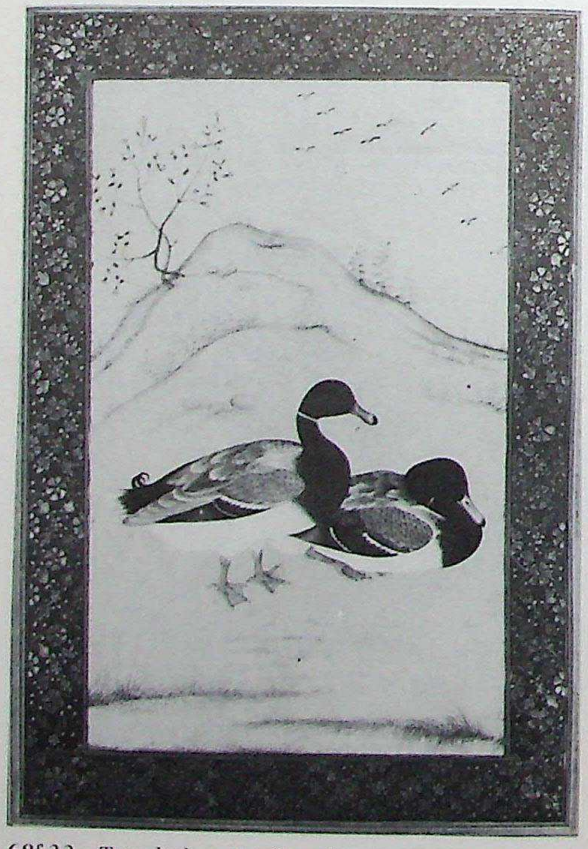


68f.30 A girl holding a bottle of wine and a cup. Mughal, *c*1635

68f.31*v* Two pigeons. Attributed to Artist B, Mughal, *c*1635



68f.32 Two drakes. Attributed to Artist B, Mughal, *c*1635

68f.33*v* A young prince and a mulla. Attributed to Artist B, Mughal, *c*1635

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

68f.34 A young lady beneath a tree. Attributed to Artist C, Mughal, *c*1635

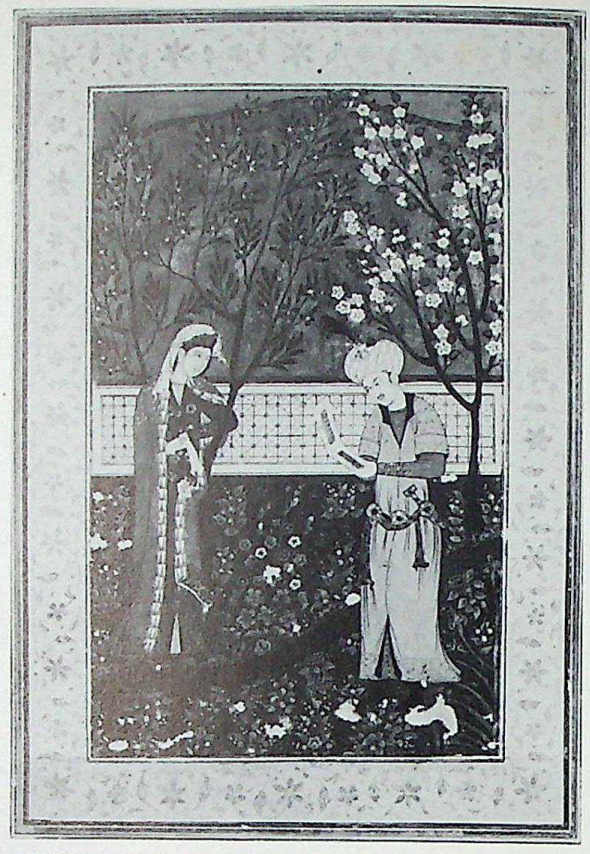
68f.35*v* A princely youth holding a jewel-tray. Attributed to Artist B, Mughal, *c*1635

68f.36 A princely youth in a landscape. Attributed to Artist B, Mughal, *c*1635

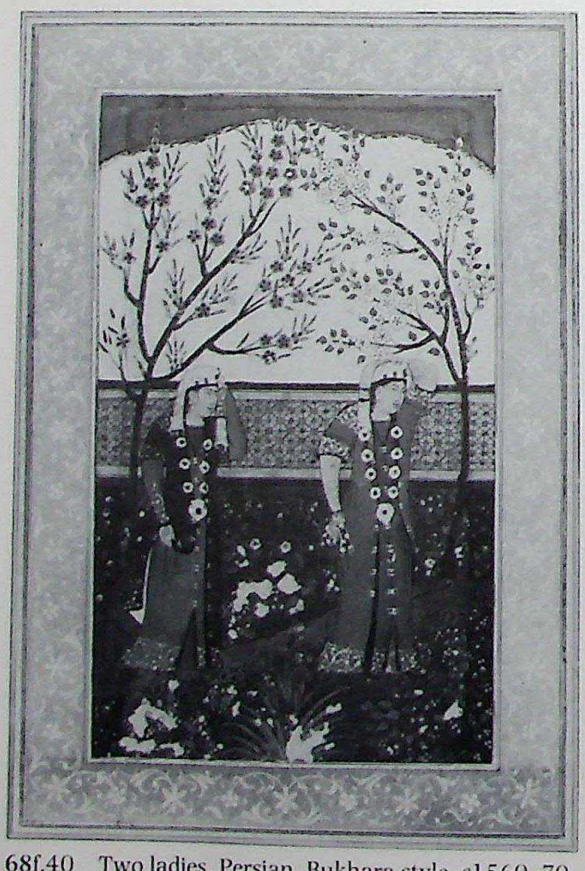
68f.37*v* A youth holding a flower and a sword. Mughal, *c*1630

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

68f.38 A youth holding a bottle and a cup. Mughal, *c*1635



68f.39*v* A prince reading poetry to a princess. Persian, Bukhara style, *c*1560–70



68f.40 Two ladies. Persian, Bukhara style, *c*1560–70

68f.42 A narcissus plant. Mughal, *c*1635

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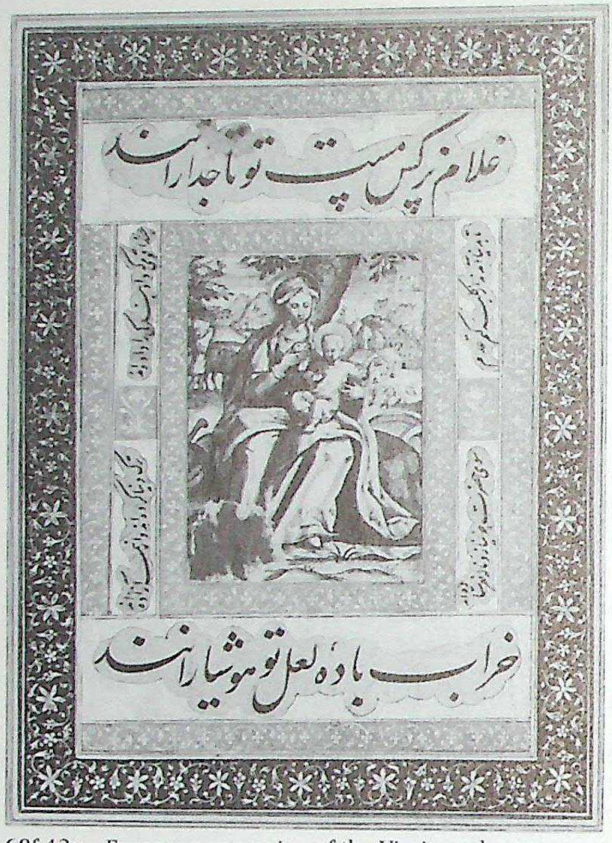
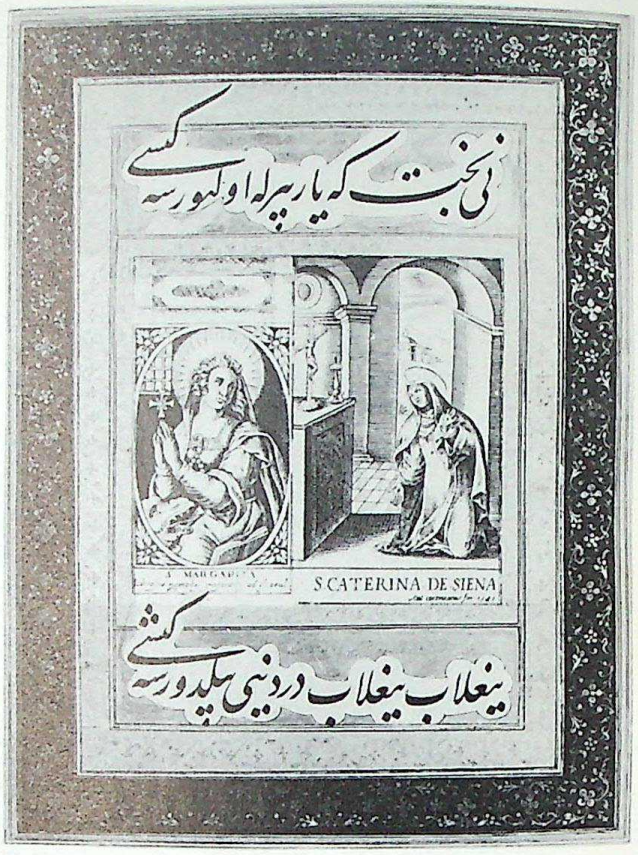
68f.41*v* An iris plant and butterfly. Mughal, *c*1635

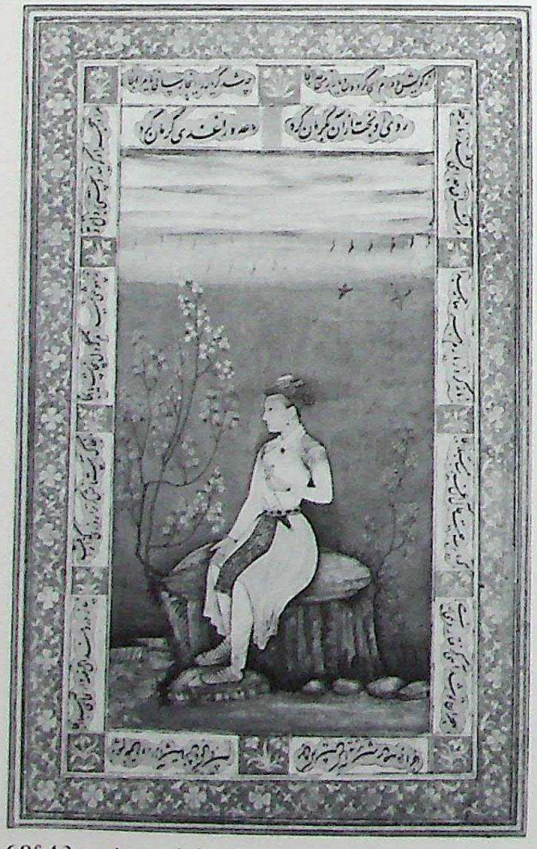
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



68f.42*v* European engraving of the Virgin and Child. Late 16th or early 17th century



68f.43 European engravings of St Catherine of Siena, dated 1585, and St Margaret



68f.43*v* A youth holding a cup. Mughal, *c*1635

68f.44 A dervish holding a bottle. Mughal, *c*1635

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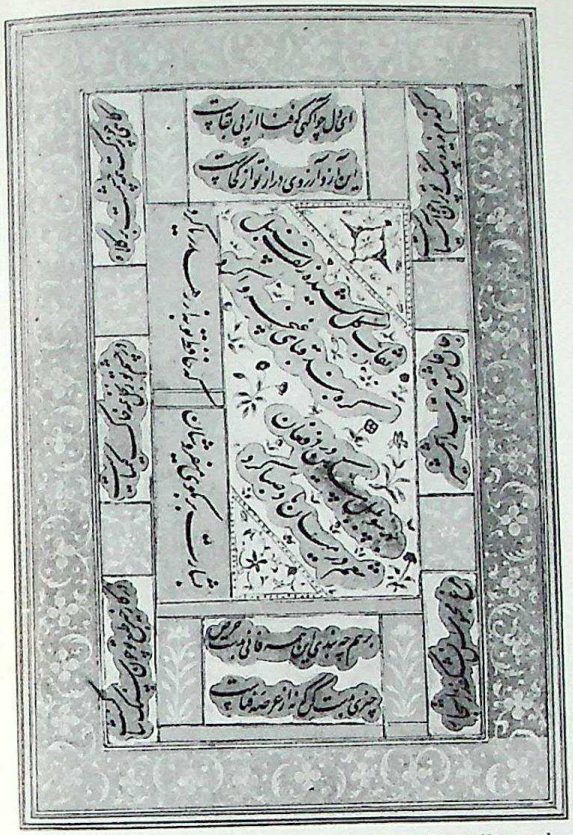
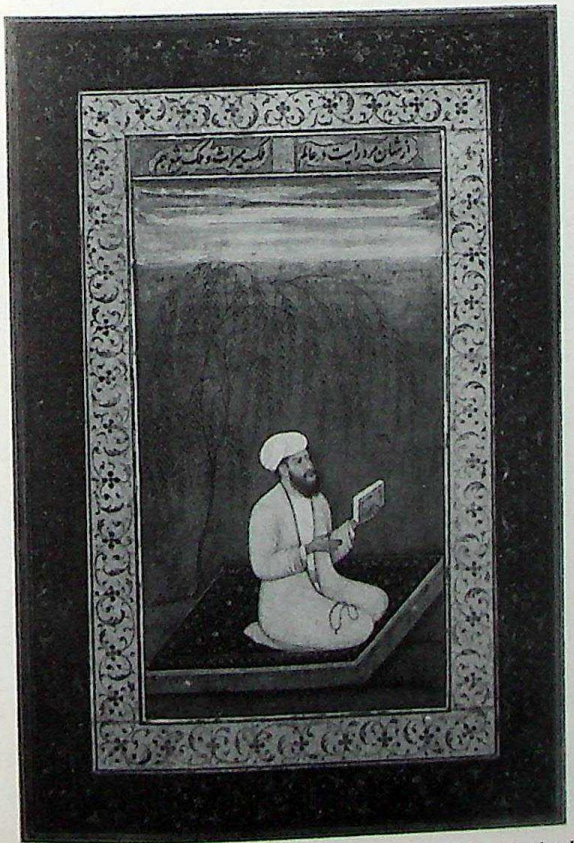
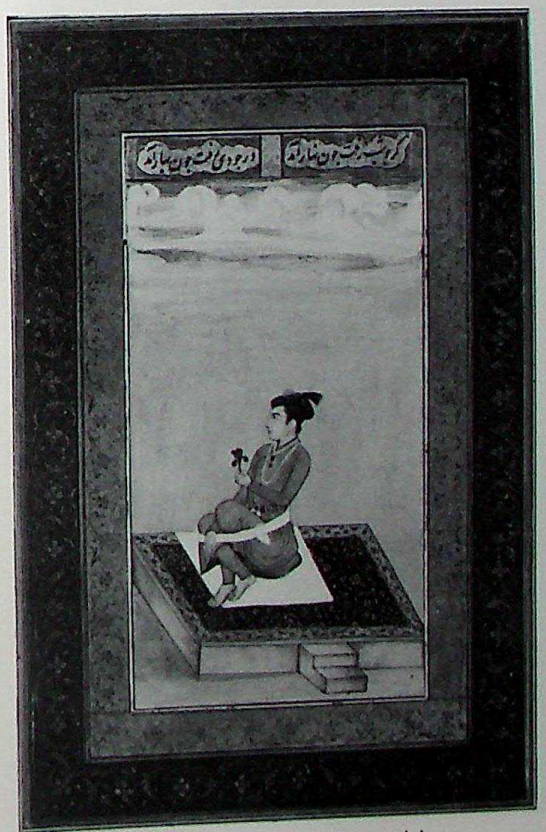


68f.45 Three *baits* of a *ghazal* in *nasta'liq* calligraphy

68f.45*v* A princely youth kneeling beneath a tree. Attributed to Artist D, Mughal, *c*1635



68f.46 A mulla holding a book. Attributed to Artist D, Mughal, *c*1635



68f.47*v* A princely youth holding an iris. Attributed to Artist D, Mughal, *c*1635

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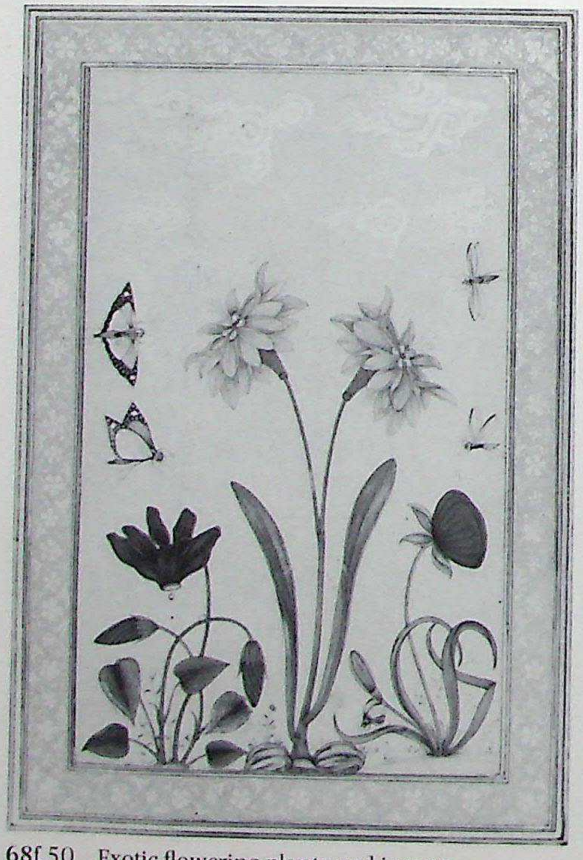
68f.48 A dervish holding a book and a rosary. Attributed to Artist D, Mughal, *c*1635

68f.49*v* Exotic flowers and insects. Attributed to Artist A, Mughal, *c*1635



68f.50 Exotic flowering plants and insects. Attributed to Muhammad Khan, Mughal, *c*1630–35

68f.51*v* Exotic flowers. Attributed to Artist A, Mughal, *c*1635

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

68f.52 A plant with yellow flowers. Attributed to Artist B, Mughal, *c*1635

68f.53*v* Flowering plants. Attributed to Artist A. Mughal, *c*1635

68f.54 Two flowering plants and butterflies. Attributed to Artist B. Mughal, *c*1635

68f.57*v* A dervish with a serpentine staff. Attributed to Artist D. Mughal, *c*1635

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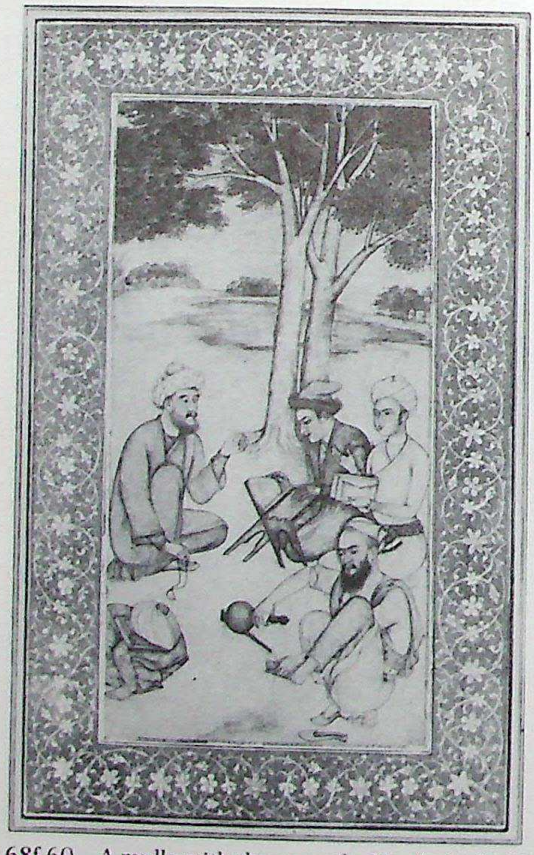
68f.58 A lady with a mongoose. Mughal, *c*1635

68f.59*v* A youthful prince. Mughal, *c*1630



68f.60 A mulla with three pupils. Mughal, *c*1635

68f.61*v* Orange lilies. Mughal, *c*1635

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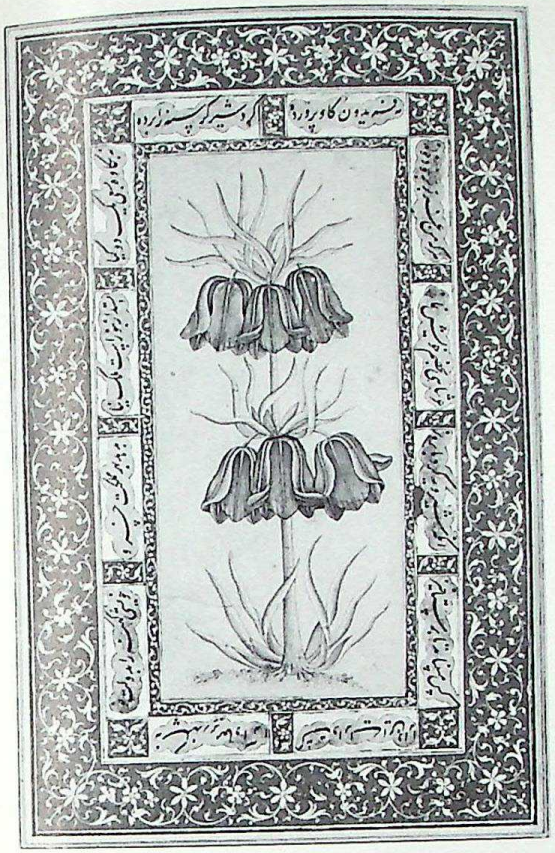
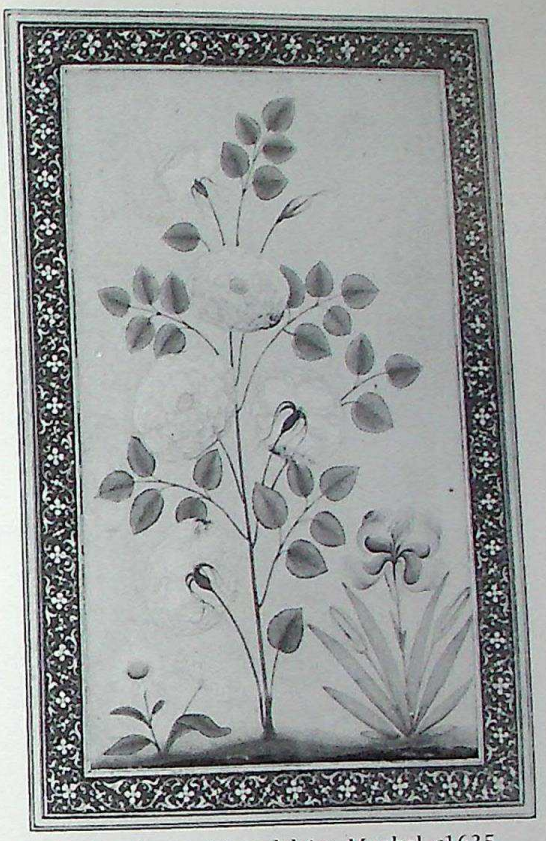


68f.62 A pink lily. Mughal, *c*1635



68f.63*v* A rose, iris and daisy. Mughal, *c*1635

68f.64 An exotic plant and butterflies. Attributed to Artist B, Mughal, *c*1635

68f.66 A narcissus and iris. Mughal, *c*1635

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68f.65v Exotic flowers and insects. Attributed to Muhammad Khan, Mughal, *c*1630–35

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68f.67v Flowering plants. Attributed to Artist A, Mughal, *c*1635

68f.68 Exotic flowers. Attributed to Artist A, Mughal, *c*1635

68f.69v A courtier. Mughal, *c*1630

68f.70 A princely youth holding a flower and a sword. Attributed to Artist D, Mughal, *c*1635

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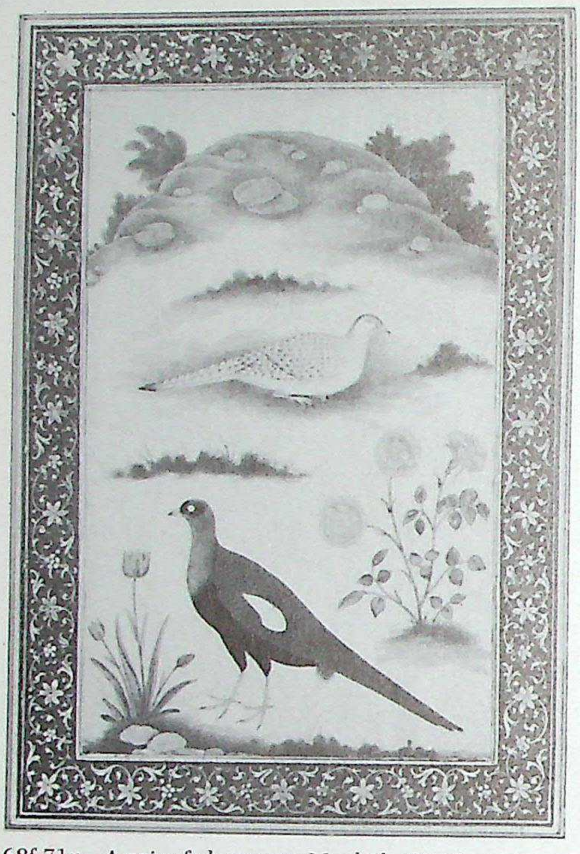
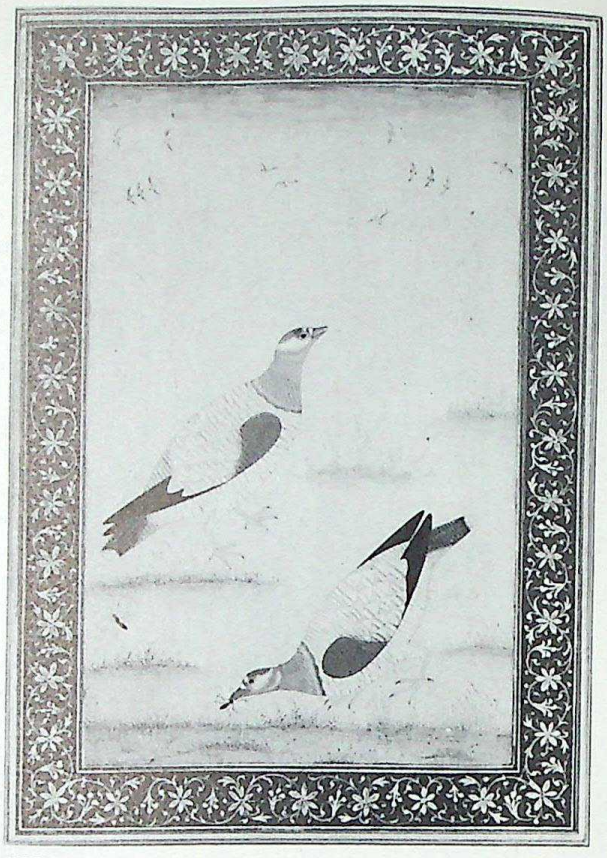


68f.71*v* A pair of pheasants. Mughal, *c*1635



68f.72 Two partridges. Attributed to Artist B, Mughal, *c*1635

68f.73*v* A princely youth holding roses. Mughal, *c*1635

68f.74 A European gentleman and lady in Elizabethan costume. Mughal, *c*1620–30

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70 A prince. By Anup Chattar, Mughal, *c*1640

71 Prince Dara Shikoh. By Chitarman, Mughal, *c*1640

73 A lady named Gul Safa. By Anup Chattar, Mughal, *c*1640

74 Khan Dauran Nasrat-i Jang. Mughal, *c*1640

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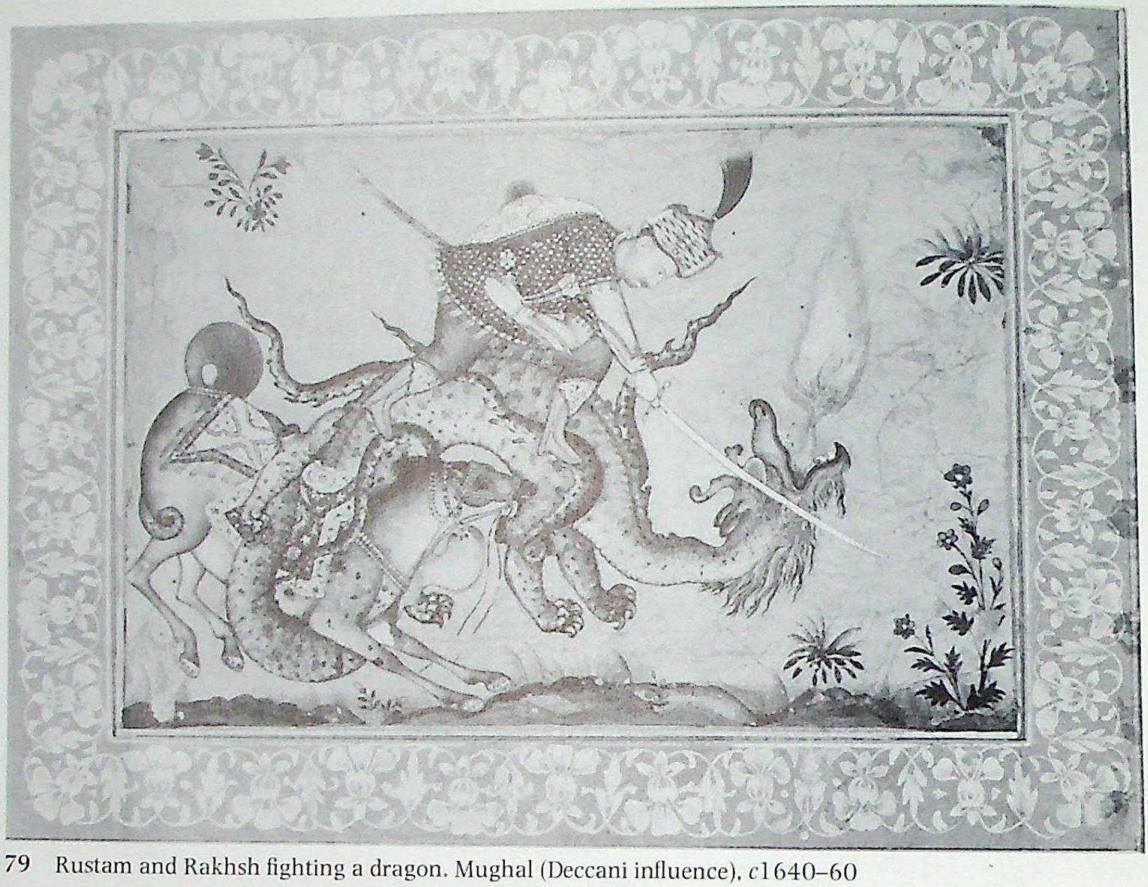
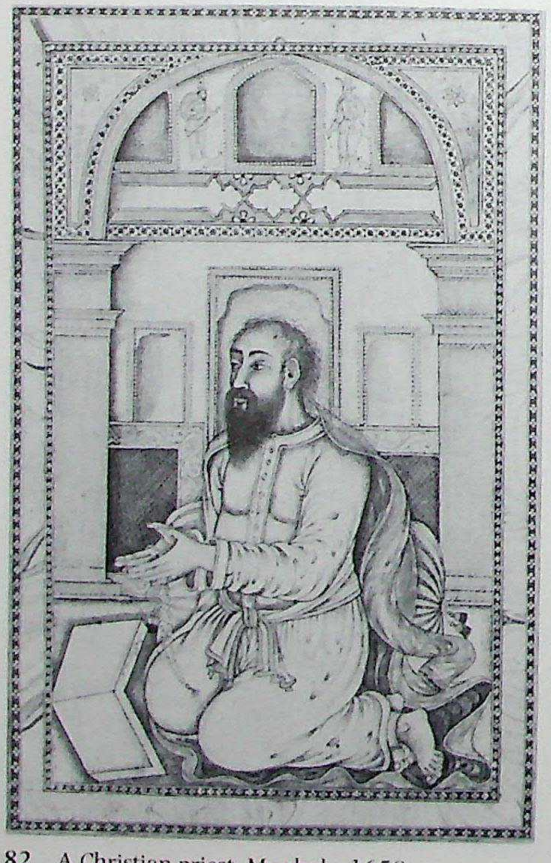


79 Rustam and Rakhsh fighting a dragon. Mughal (Deccani influence), *c*1640–60



82 A Christian priest. Mughal, *c*1650

86 Mulla Shah. Mughal, *c*1650

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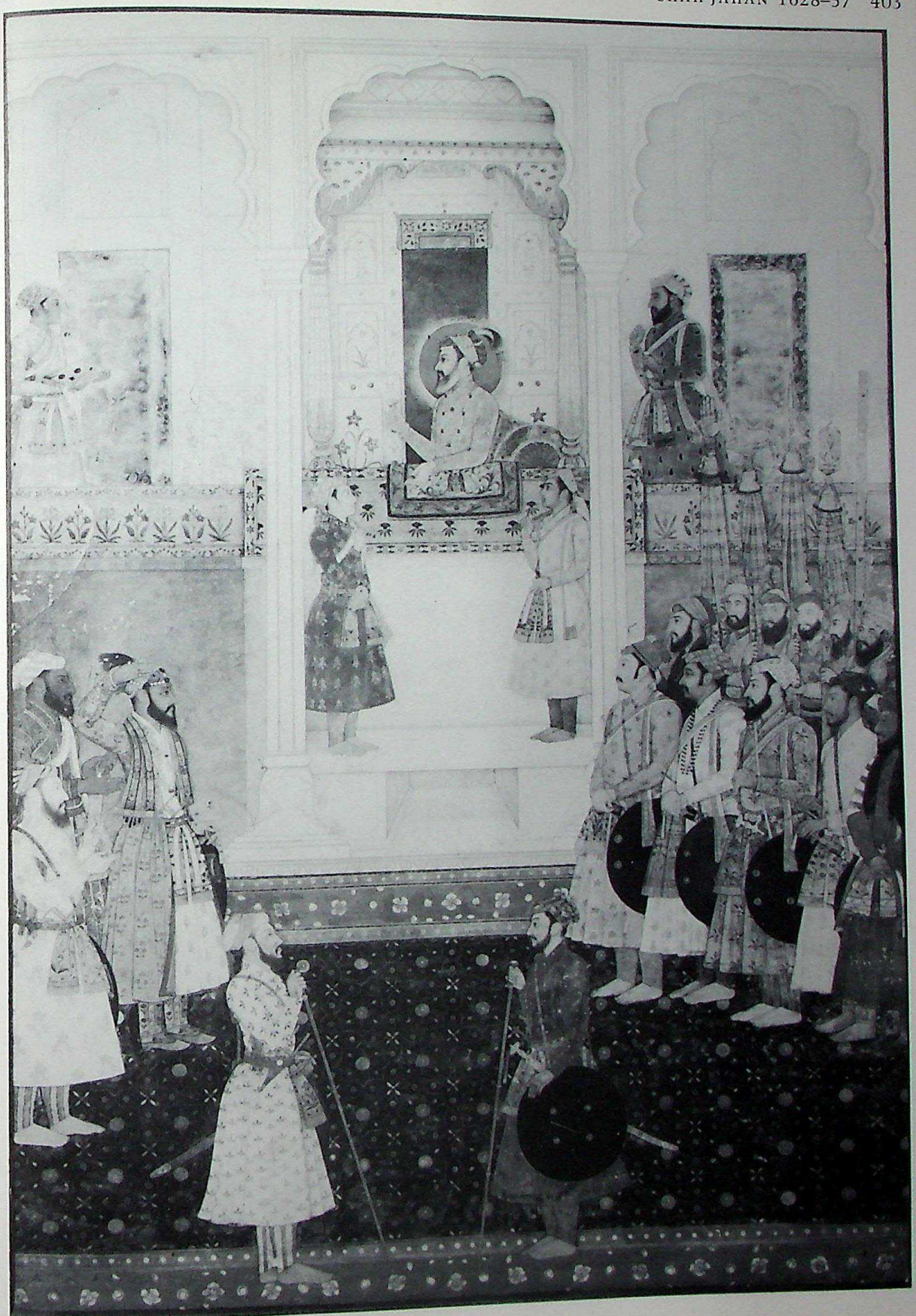

80 Shah Jahan in durbar. Mughal, *c*1650

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83 Timur enthroned with descendants. By Hashim, Mughal, *c*1650

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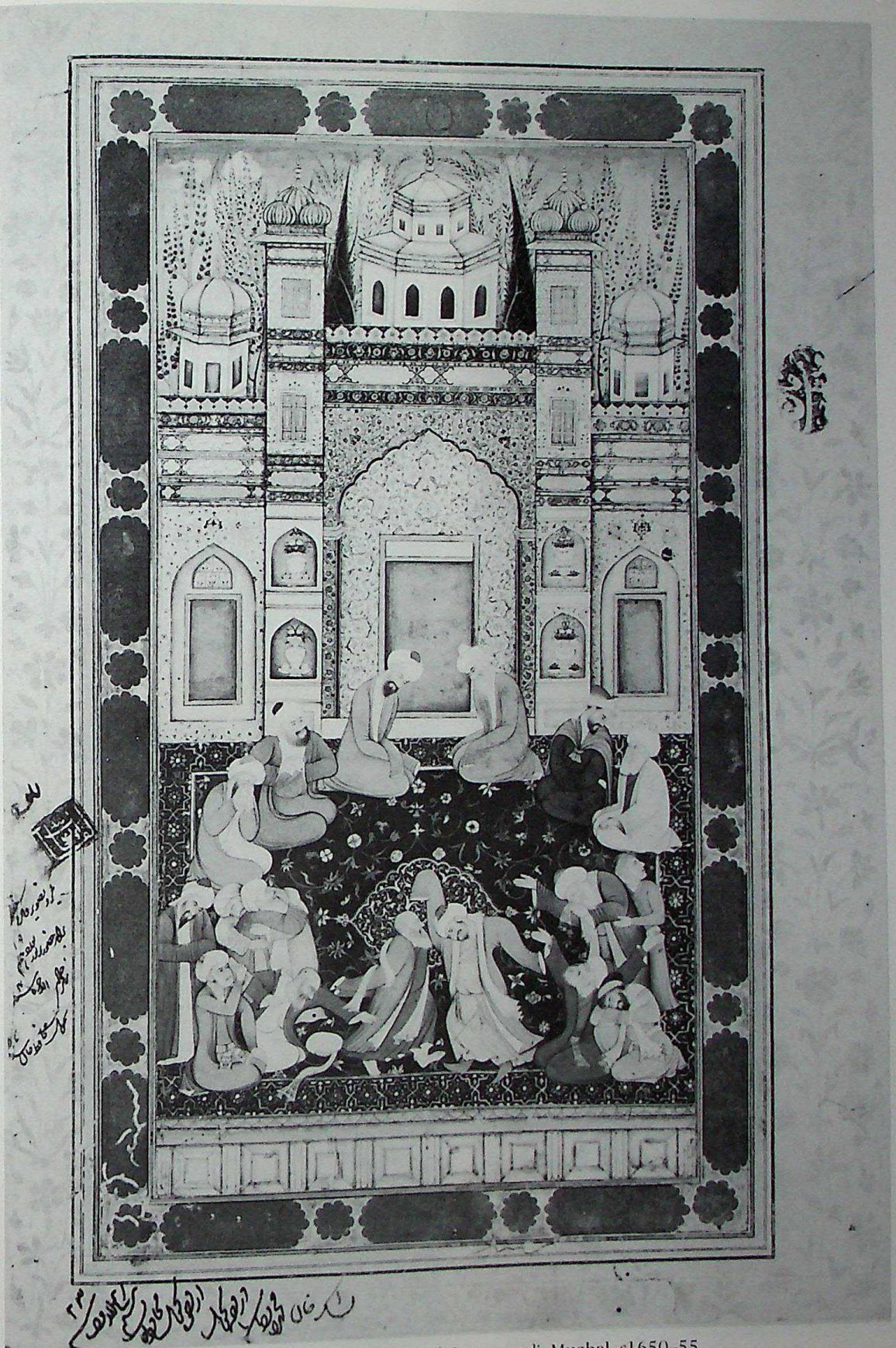

90 Sufis in ecstasy. Attributed to Muhammad Nadir al-Samarqandi. Mughal, *c*1650–55

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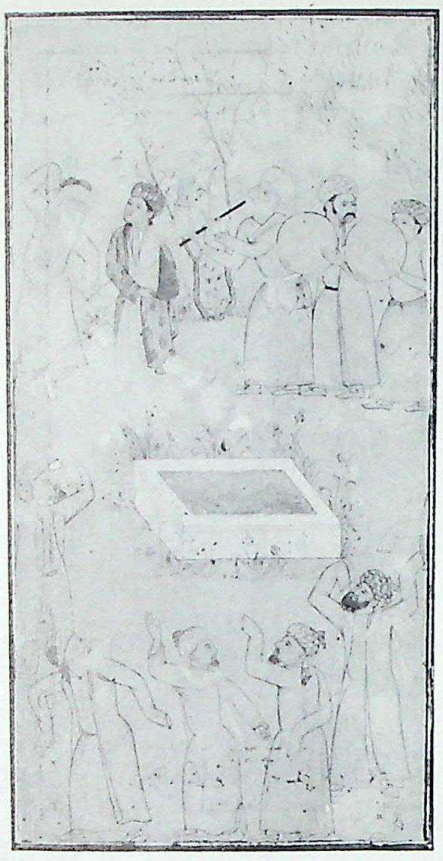
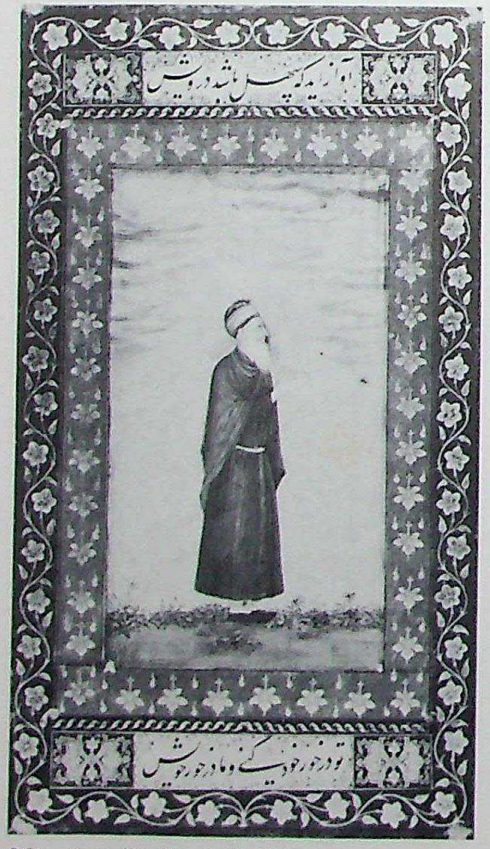
93 A prince with musician. By Hunhar, Mughal, *c*1650–60



94 Sufi dervishes exercising. Mughal, *c*1650–60



96i A mulla. Mughal, *c*1650–60

96ii Miyan Mir. Mughal, *c*1650–60

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97 Aurangzeb enthroned. By Khemanand. Mughal. *c*1660

99 A girl at a window.
By Raghunandan, Mughal, *c*1660

101 A Mughal nobleman. Mughal, *c*1660

102 Iftikhar Khan. Mughal, *c*1660

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98 A royal ascetic with worshippers. Mughal, *c*1660

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100 A prince and princess in a landscape. Mughal, *c*1660

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103 A Mughal nobleman hawking. Mughal, *c*1660

104 A pink tulip. Mughal, *c*1660

105ii Amanat Khan. Mughal, *c*1660–70

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105v Shahnawaz Khan. Mughal, *c*1660–70

105vii Bhoj Raj of Jodhpur(?). Mughal, *c*1670

105viii Khan Dauran Nasrat-i Jang. Mughal, *c*1670

106 Dara Shikoh. Mughal, *c*1660–70

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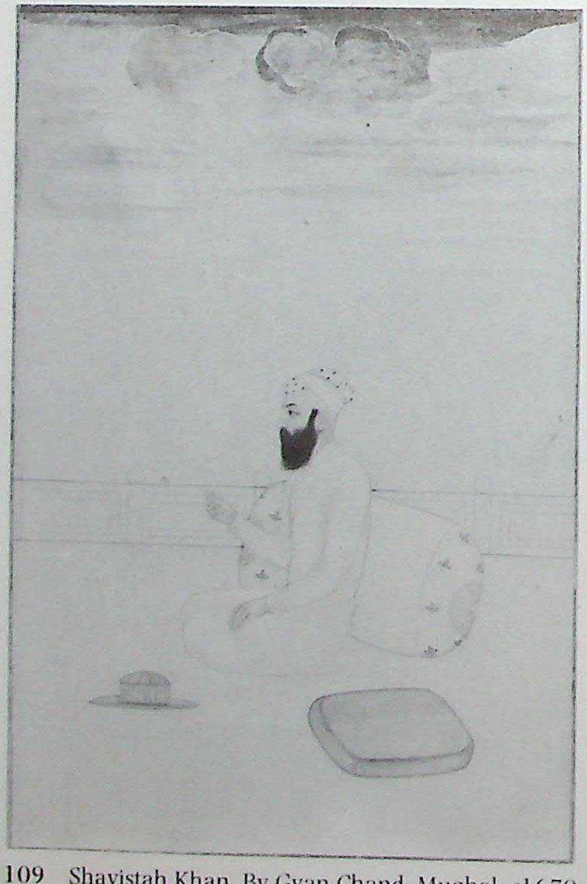
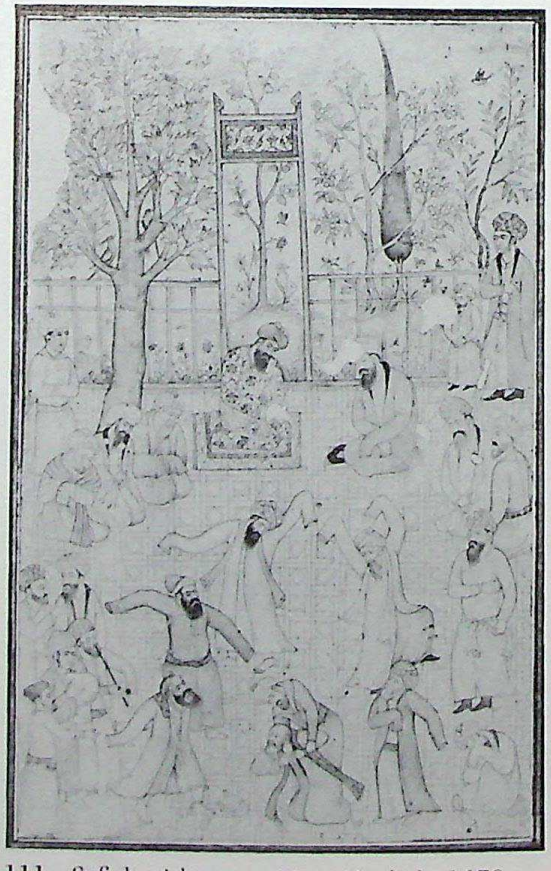
107 Islam Khan Rumi. By Rai Chitarman, Mughal, *c*1670

108 Islam Khan Rumi. By Ilias Bahadur, Mughal, *c*1670



109 Shayistah Khan. By Gyan Chand, Mughal, *c*1670



111 Sufi dervishes exercising. Mughal, *c*1670

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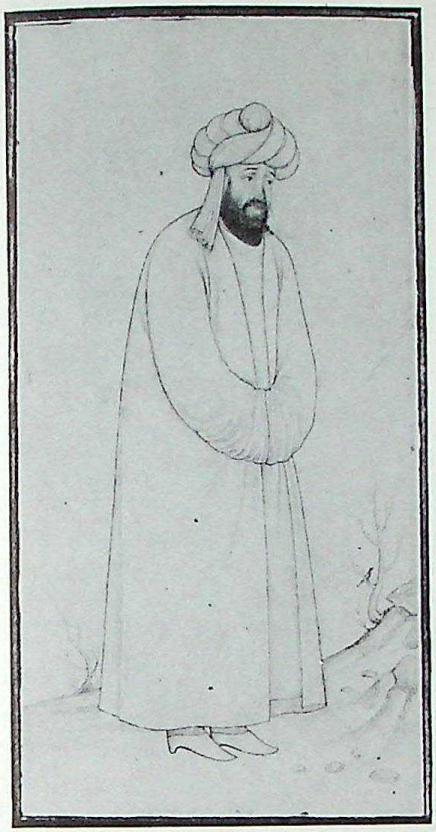
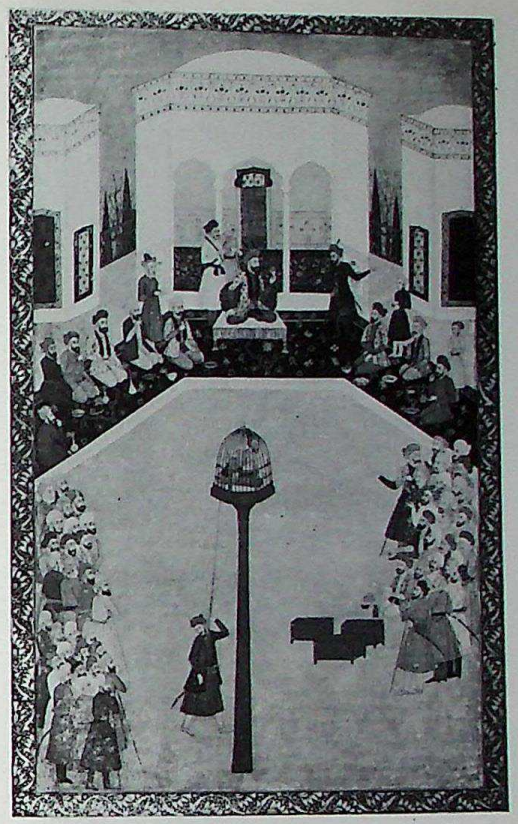


112 A Sufi dervish. Mughal, *c*1670



113 The capture of Sultan Bayazid I of Turkey. Mughal, *c*1680

114 Equestrian portrait of Aurangzeb. Mughal, *c*1680

115 Mughal warrior on horseback. Mughal, *c*1680

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

116 An old ascetic. Mughal, *c*1680

119 Rao Udai Singh of Jodhpur. Mughal, *c*1680

118 A prince with a falcon. Mughal, *c*1680

123iv Safi Khan. Mughal, *c*1680

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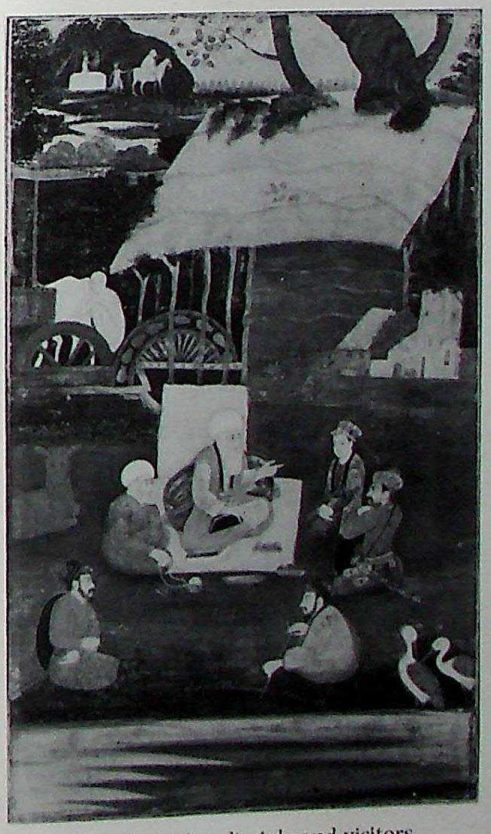
123viii Allahvardi Khan. Mughal, *c*1680

126 A Mughal nobleman. Mughal, *c*1690

128 *Nata Ragini*. Mughal, *c*1690



129 A mulla with a disciple and visitors. Mughal, *c*1690

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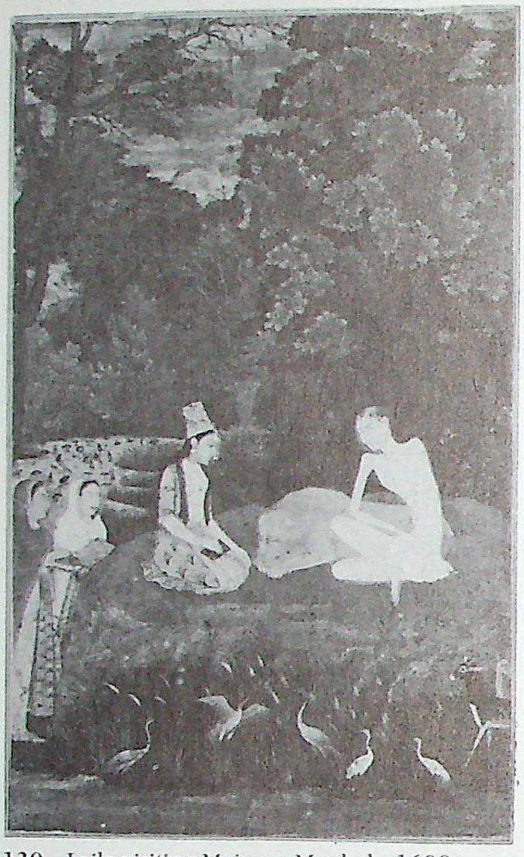
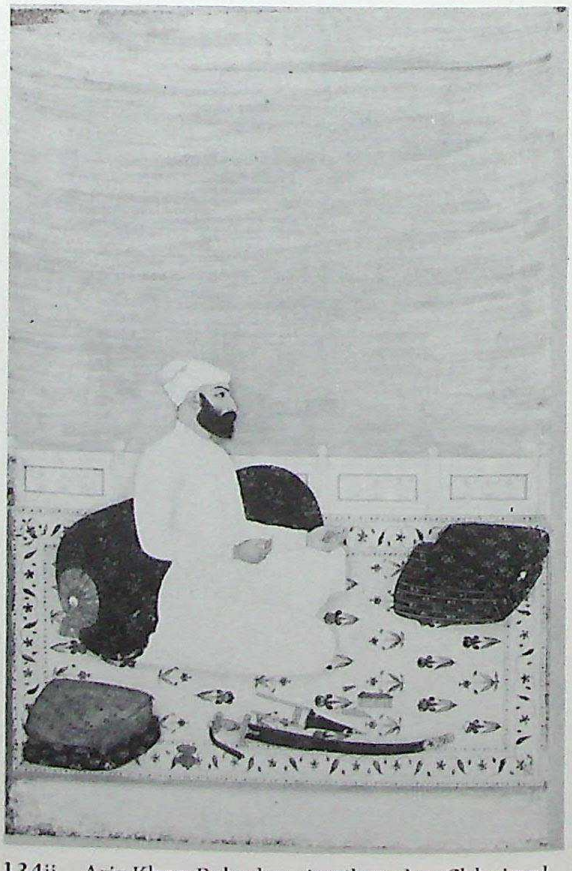


130 Laila visiting Majnun. Mughal, *c*1690

133 Khan Jahan Bahadur. By Hunhar, Mughal, *c*1690

134i Ruh Allah Khan. Attributed to Chhat Mal, Mughal, *c*1690

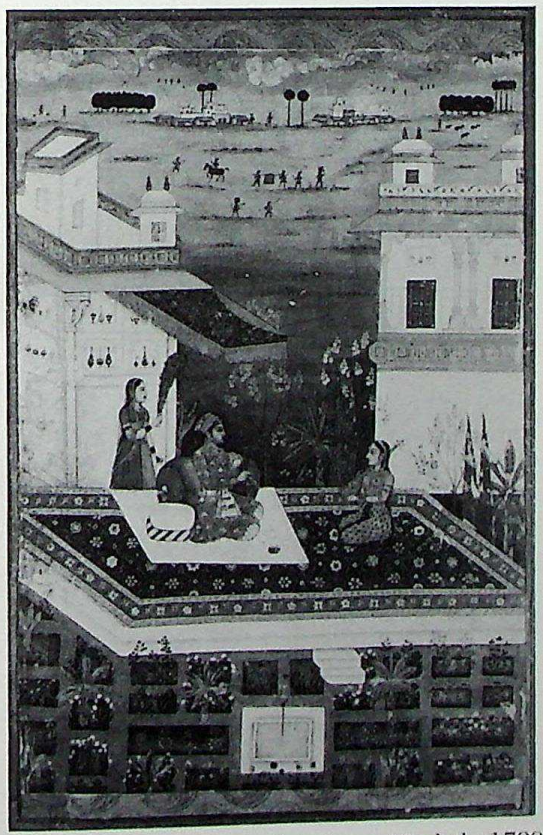


134ii Aziz Khan Bahadur. Attributed to Chhajmal, Mughal, *c*1690

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

135 Raja Bishan Singh of Amber. Attributed to Gulab Rai, Mughal, *c*1690–1700

138ii Aurangzeb in his old age. Mughal, *c*1700



141 A prince with a *tambur*-player. Mughal, *c*1700

143 Christ with angels. Mughal, *c*1700

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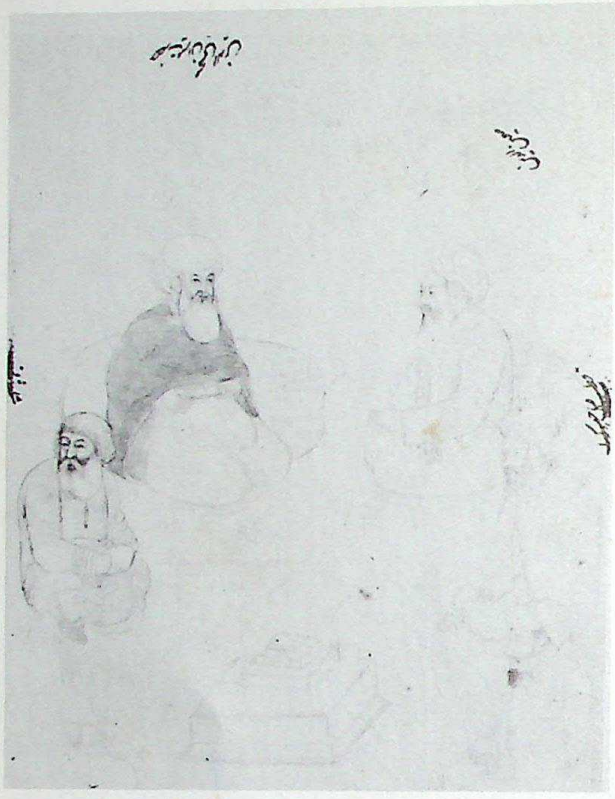
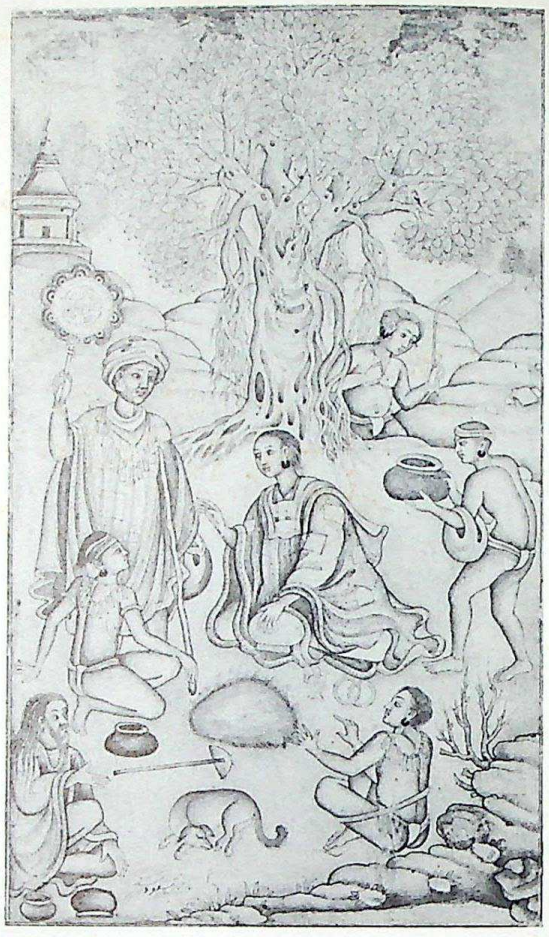
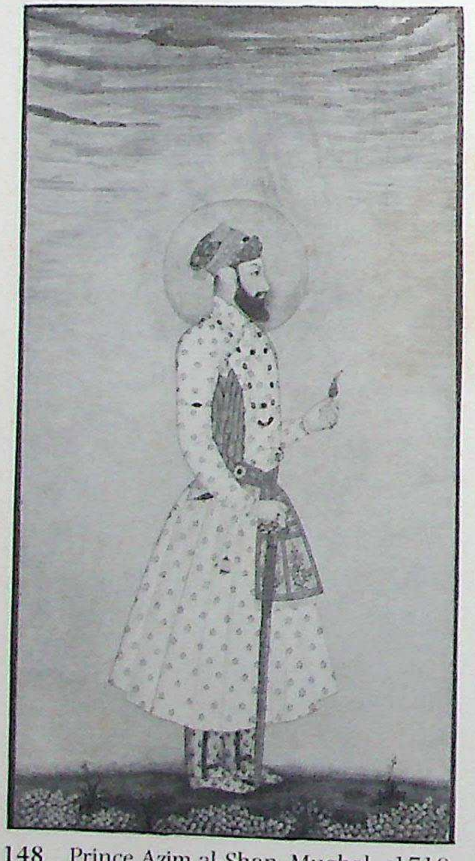


144 Muslim divines. Mughal, *c*1700



145 A party of *kanphat* yogis. Mughal, *c*1700



148 Prince Azim al-Shan. Mughal, *c*1710

149 A Mughal nobleman. Mughal, *c*1710

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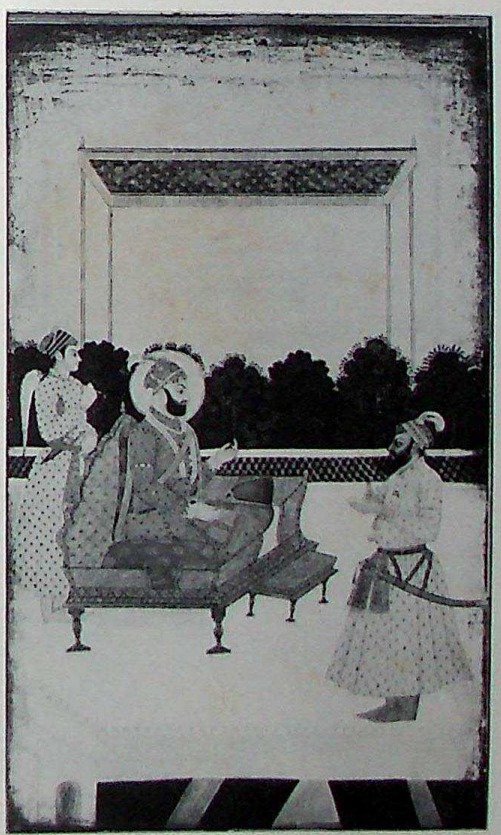
152 Two ladies on a terrace. Attributed to Rai Anup Chattar. Mughal, *c*1710

153 Himmat Khan. By Thakur Rao Gaj Singh. Mughal, *c*1710

155 Farrukh Siyyar. Mughal, *c*1712–19



156 Farrukh Siyyar receiving Husain Ali Khan. Mughal, *c*1712–19

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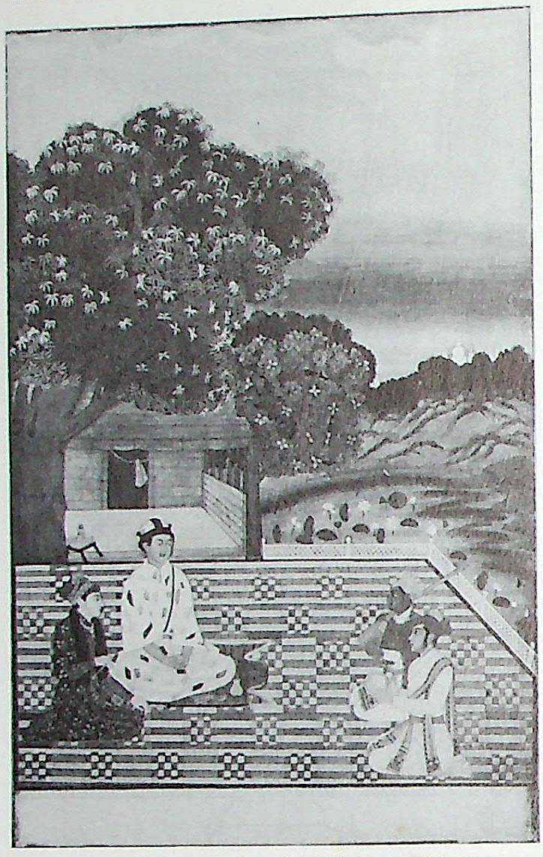
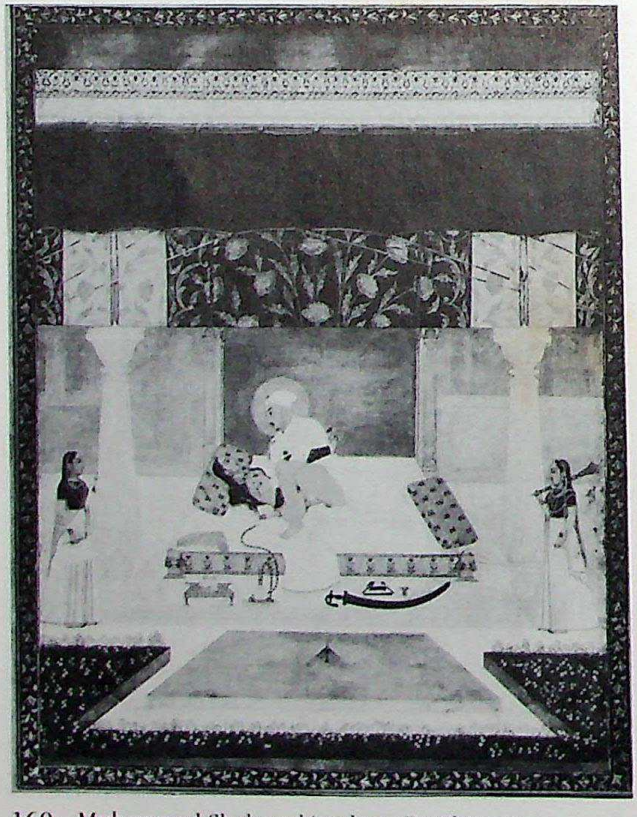


158 Dara Shikoh with Lal Sahib Faqir. Mughal, *c*1712–19

159 Illustration to a romance. Mughal, *c*1712–19



160 Muhammad Shah making love. By Chitarman, Mughal, *c*1720–30

161 Muhammad Shah. Style of Chitarman. Mughal, *c*1720–30

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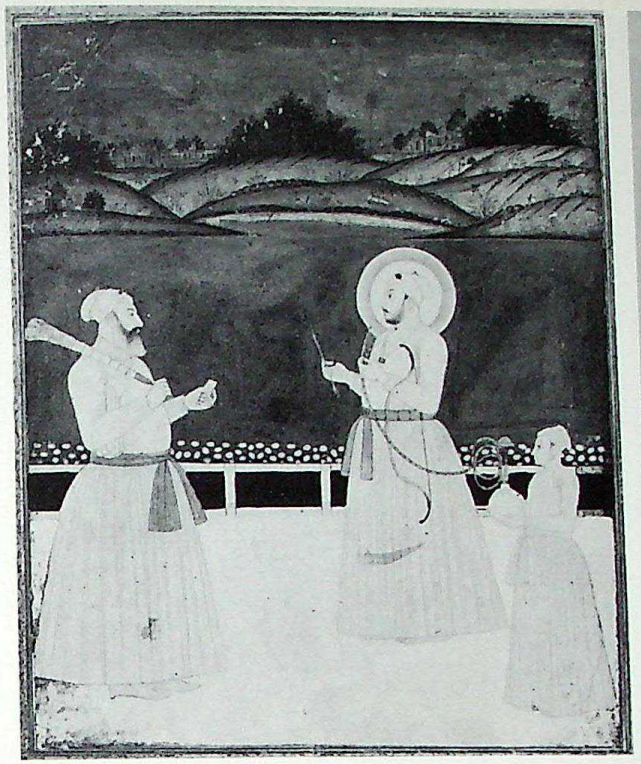
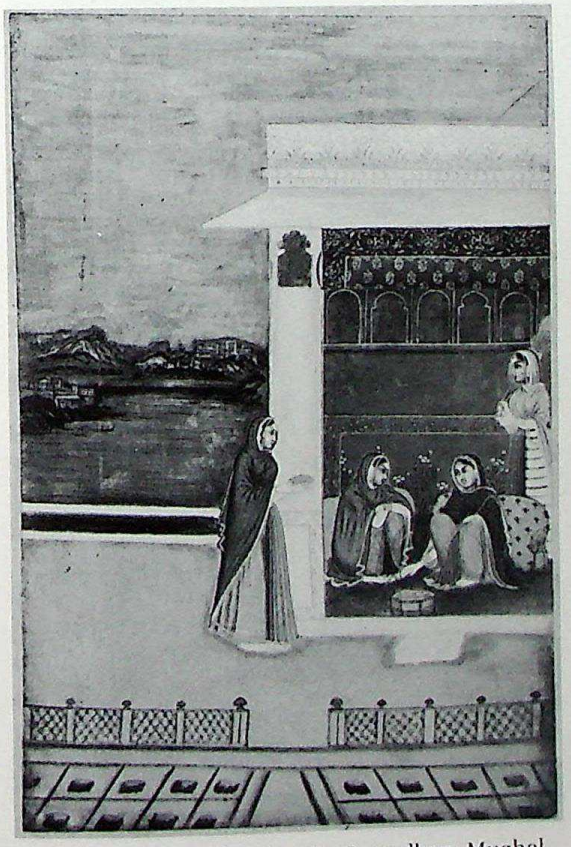
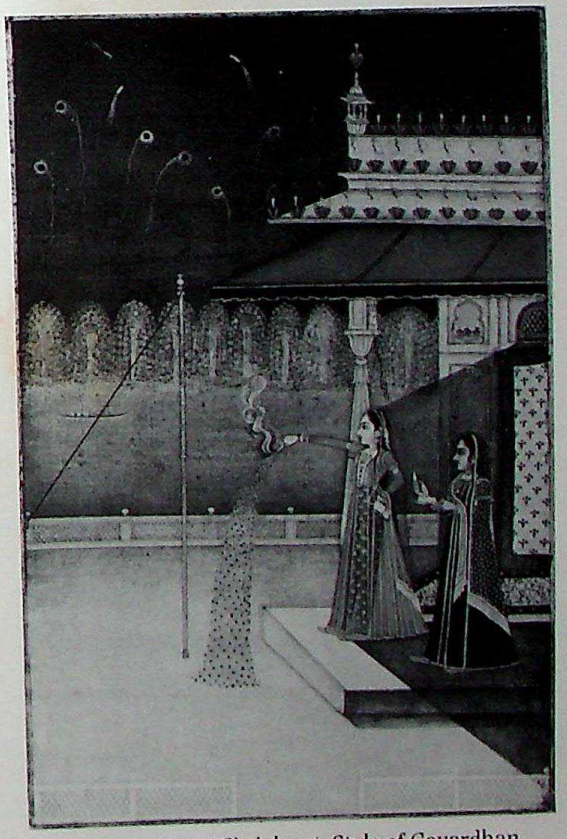


163 Muhammad Shah with Sa'adat Khan of Oudh. Mughal, *c*1725

167 A girl with a yo-yo. Mughal, *c*1730



169i The month of *Aghan*. By Govardhan, Mughal, *c*1735–40

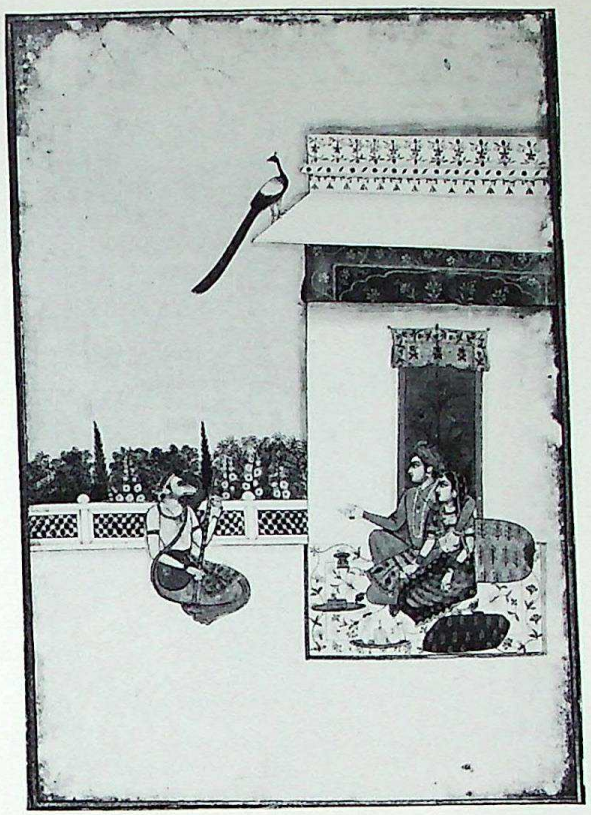


171 The night of *Shab-barat*. Style of Govardhan, Mughal, *c*1735–40

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

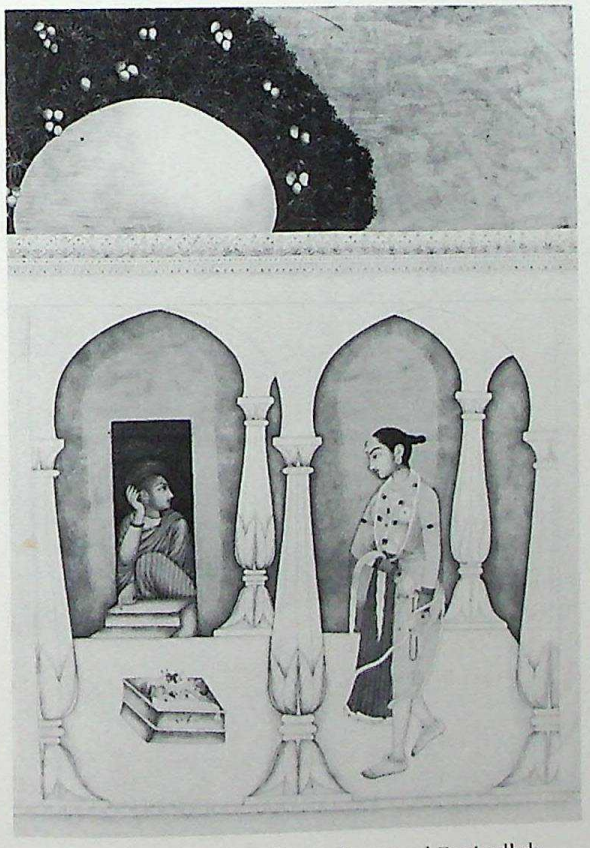
168 A night ceremony. By Govardhan. Mughal, *c*1735–40

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



173 *Sri Raga.* Style of Govardhan. Mughal, *c*1740

179 A lady. By Muhammad Afzal. Mughal, *c*1740



180 A visit to a shrine. By Muhammad Faqirullah Khan. Mughal, *c*1740

182 A seated princess. Mughal, *c*1740

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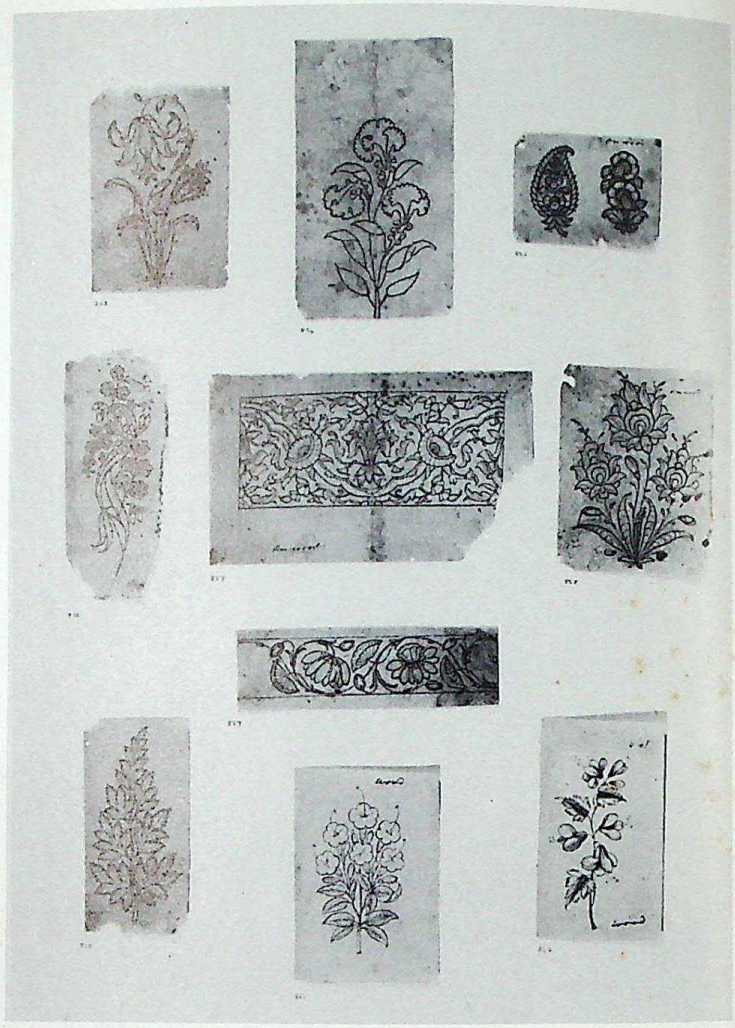
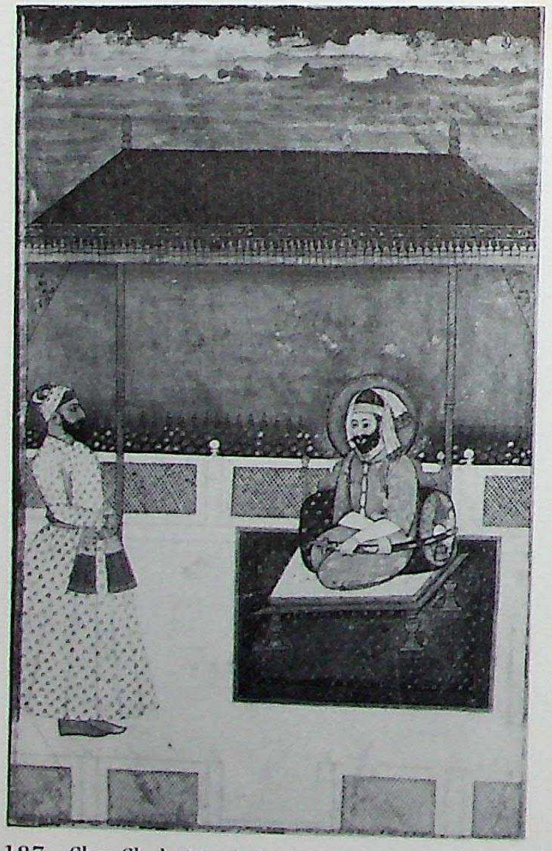
183iii A girl seated on a *morha*. Mughal, *c*1740



188xli–lii Floral designs. Mughal, 18th century



187 Sher Shah. Mughal, *c*1740

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189i Akbar(?). Mughal, perhaps early 17th century

189xxii A nobleman. Mughal, *c*1760

189xlv Three courtiers. Mughal, *c*1740–70

189xlix A baby prince. Mughal, *c*1660–80

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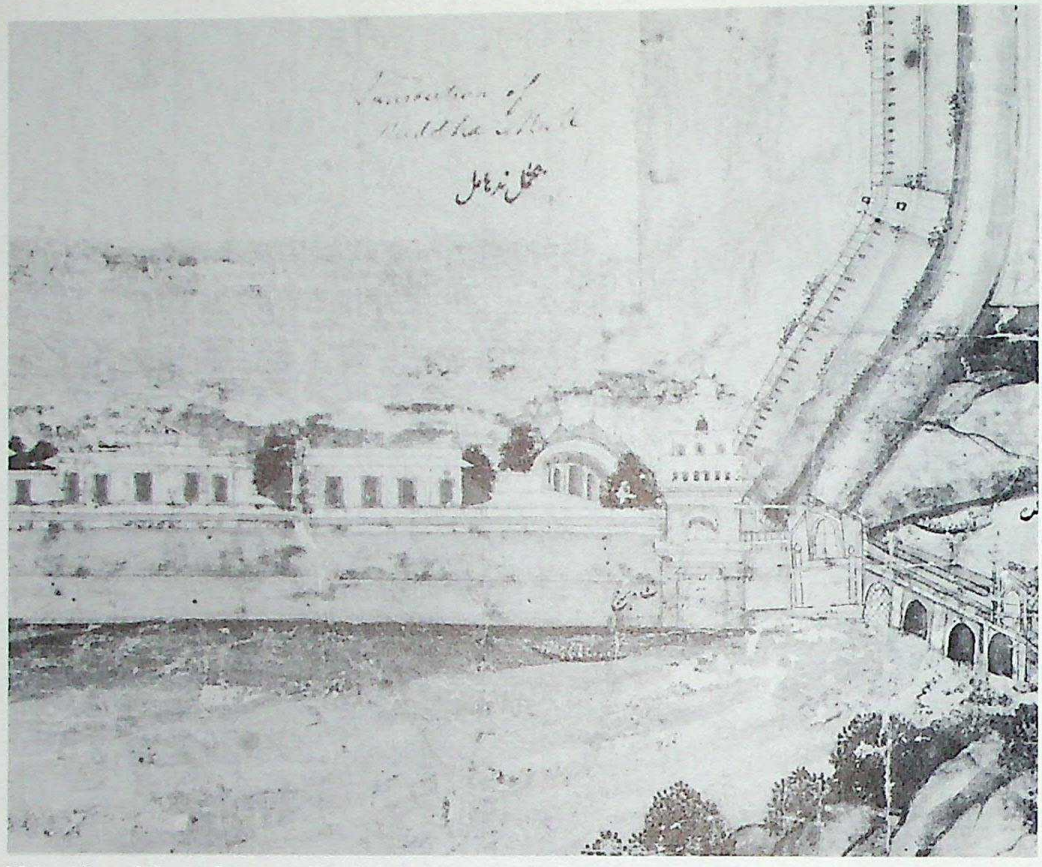
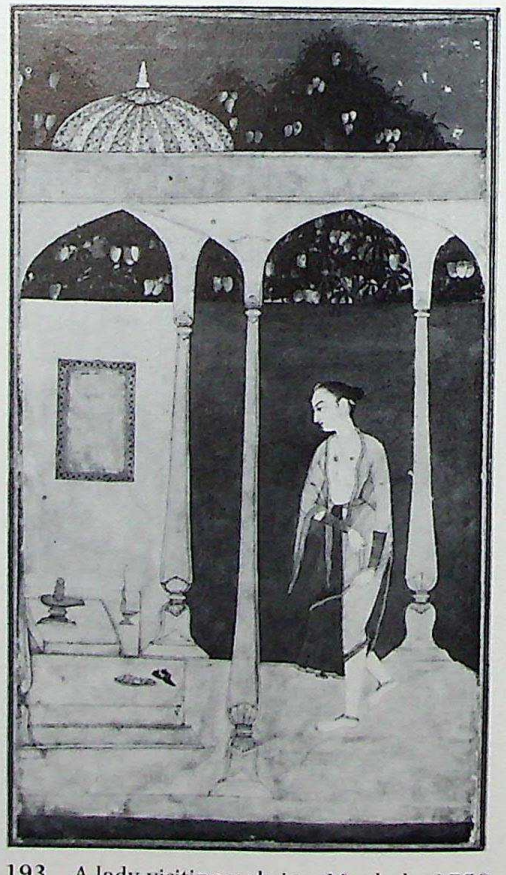


190 Plan of the Red Fort, Delhi (detail). By Nidhamal, Mughal, *c*1750

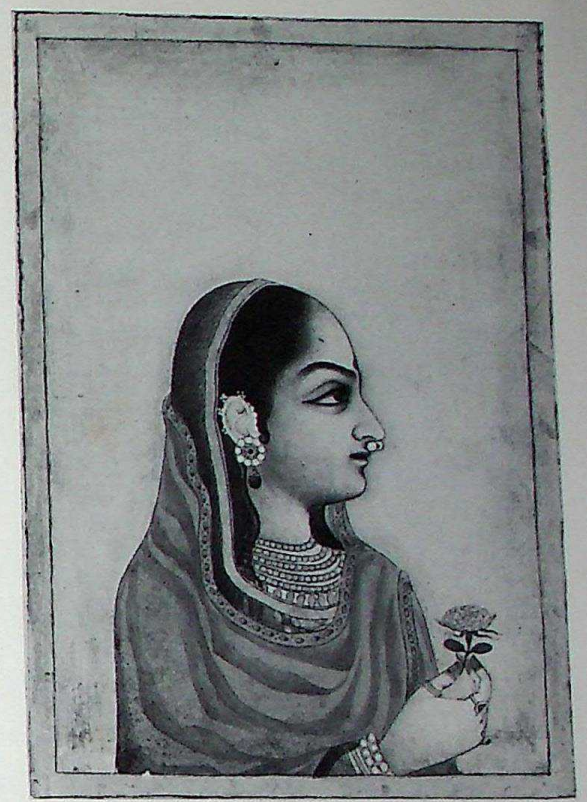
192 Ahmad Shah. Mughal, *c*1750



193 A lady visiting a shrine. Mughal, *c*1750

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

198 Najm al-Din Ali Khan. By Kalyan Das. Mughal, *c*1750



199 A lady. By Kalyan Das. Mughal, *c*1750

201 *Kakubha Ragini*. By Fath Chand. Mughal, *c*1750–60

202 *Bhairavi Ragini*. By Fath Chand. Mughal, *c*1760

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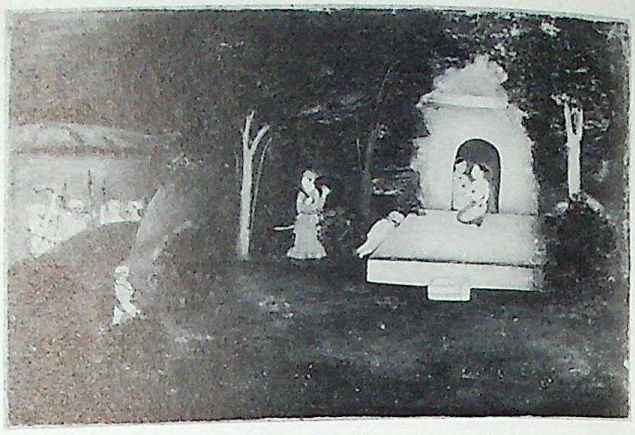
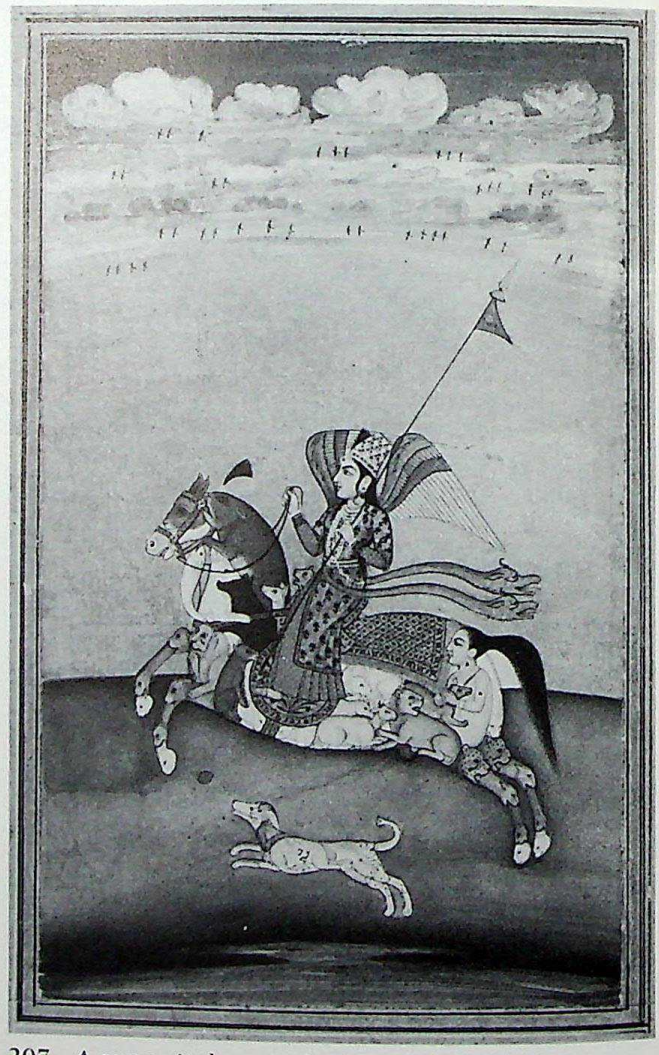
203 Princess Zainat Afza Begam. By Aqil Khan, Mughal, *c*1760

204 Ruh Allah Khan Sani. By Aqil Khan, Mughal, *c*1760



205 Night scene at a forest dwelling. By Aqil Khan, Mughal, *c*1760



207 A composite horse and rider. Mughal, *c*1760

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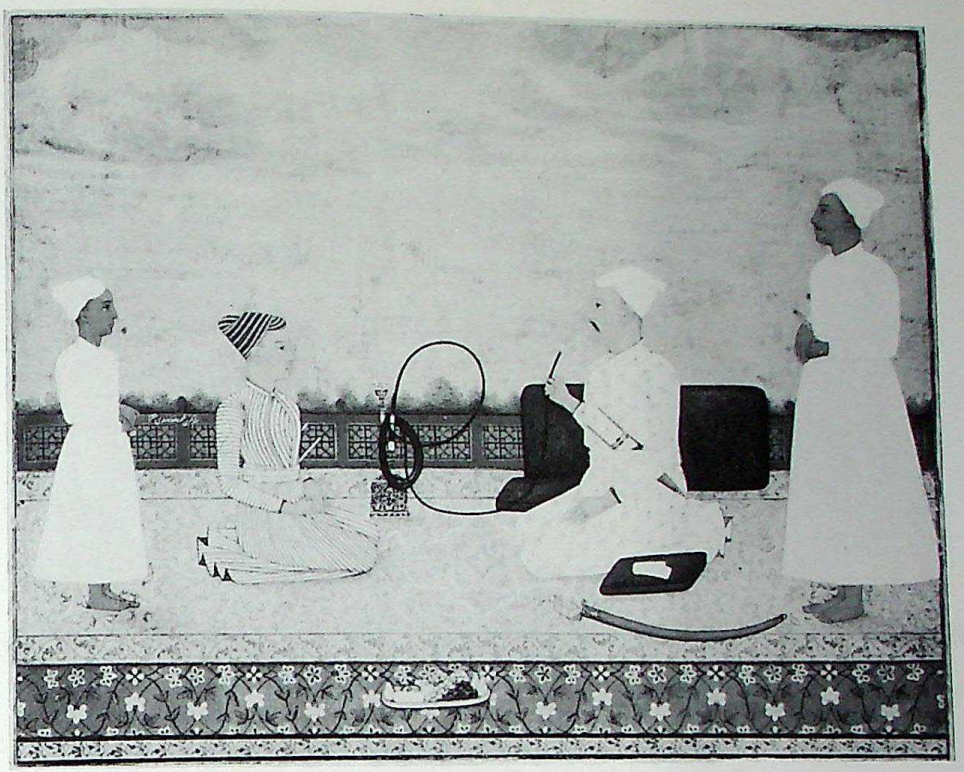
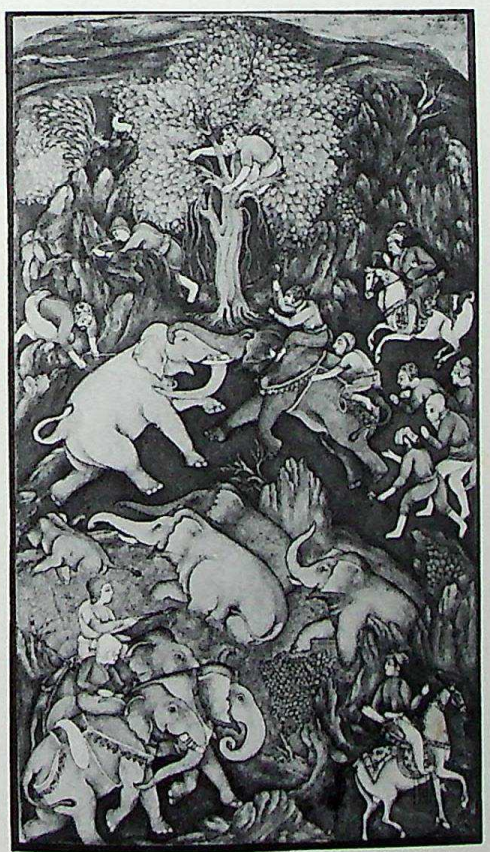


211 A nawab on a terrace. By Muhammad Reza Hindi, Mughal, dated 1763–64

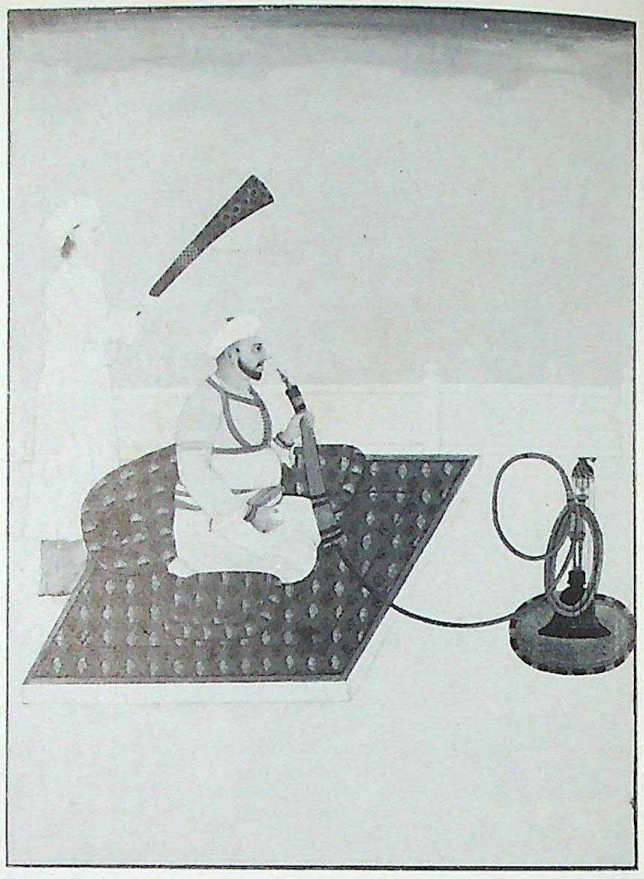


213 An elephant hunt. Mughal, *c*1770

214 A youthful musician. Attributed to Rai Bhoj Raj, Mughal, *c*1770

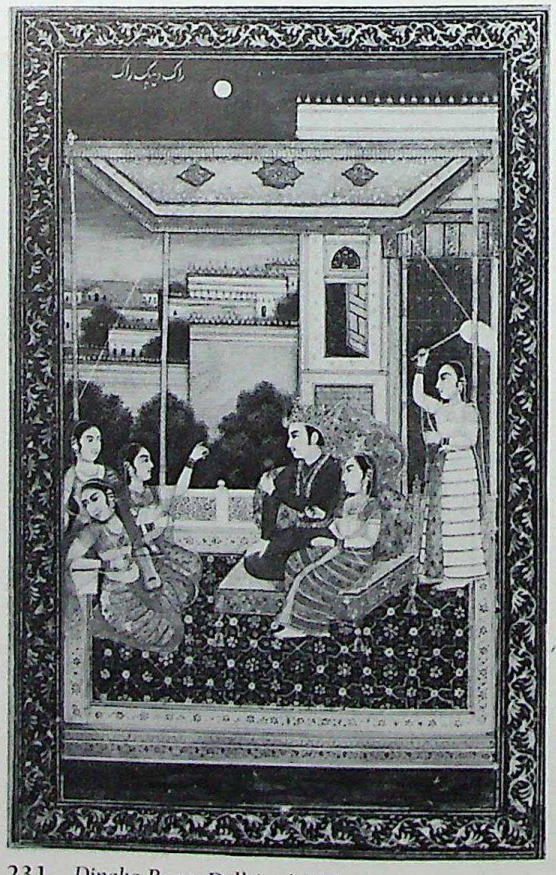
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

220ii Two musicians. Mughal, *c*1780



227ii Bahadur Shah II as a prince. By Ghulam Murtaza Khan, Mughal, *c*1810

230 Maharaja Balwant Singh of Benares. Mughal (at Benares?), *c*1810



231 *Dipaka Raga*. Delhi, *c*1820

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227i Akbar Shah II. By Ghulam Murtaza Khan. Mughal, *c*1810

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238 Village life in Kashmir. By Mir Kalan Khan, Lucknow, *c*1760

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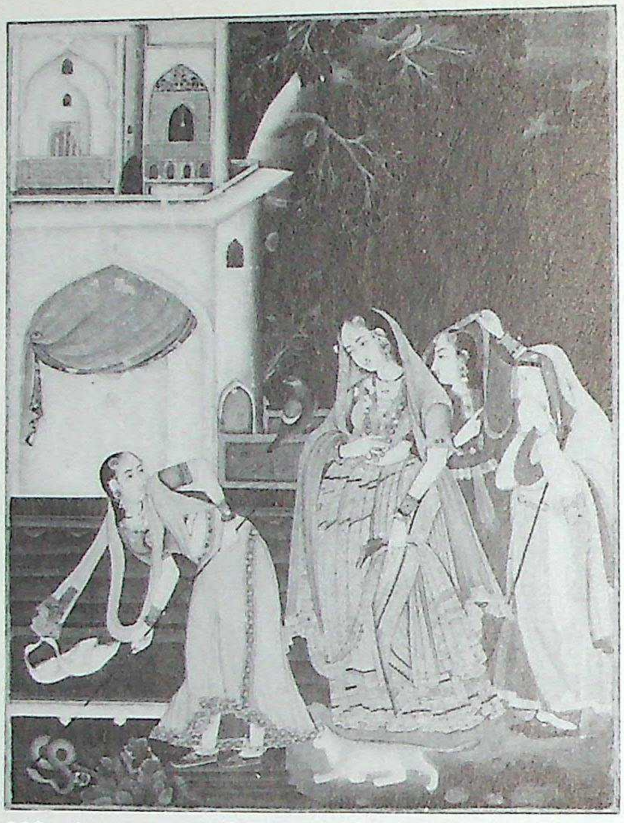
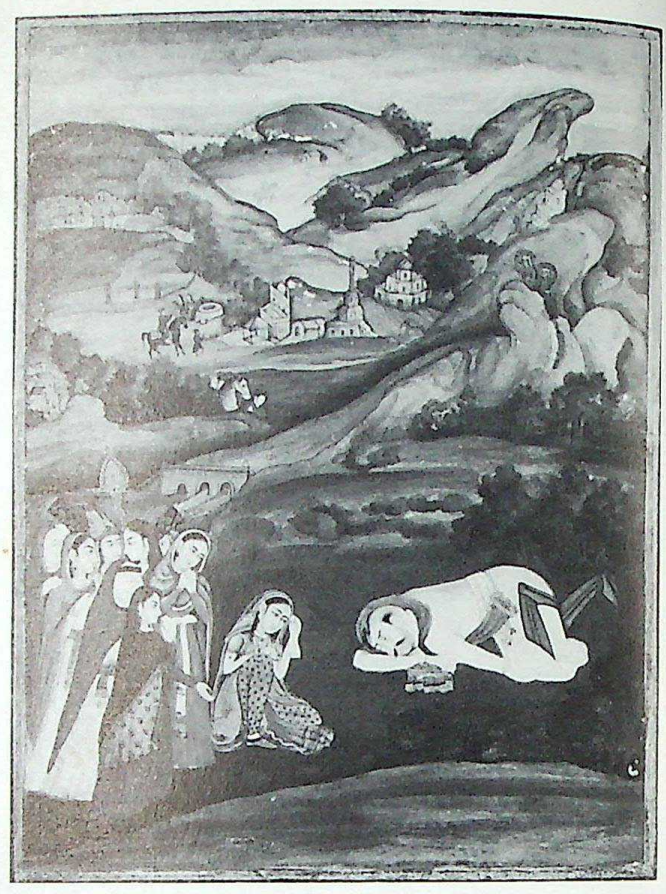
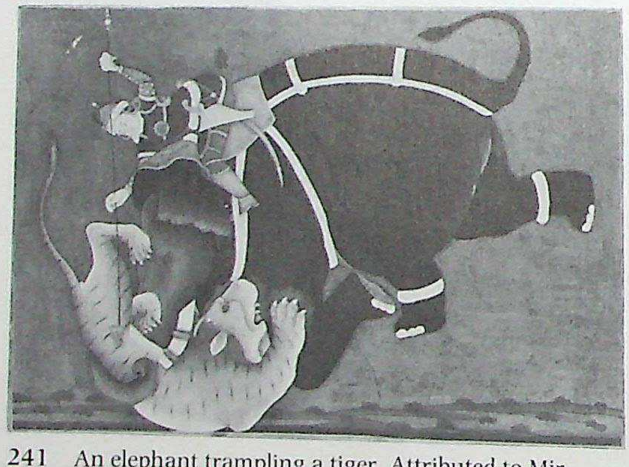


239 A princess watching a maid killing a snake. By Mir Kalan Khan, Faizabad, *c*1770



240 The death of Farhad. By Mir Kalan Khan, Faizabad, *c*1770



241 An elephant trampling a tiger. Attributed to Mir Kalan Khan, Faizabad, *c*1770

242 A European princess. Style of Mir Kalan Khan, Faizabad, *c*1770

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

244 Scene with portrait. Style of Mir Kalan Khan, Lucknow, *c*1775-80

245i A lady visiting yoginis at night. Style of Mir Kalan Khan, Lucknow, *c*1780

248 An imaginary courtesan. By Mihr Chand, Faizabad, *c*1765–70

249 *Gajendra-moksha*. By Mihr Chand, Faizabad, *c*1770

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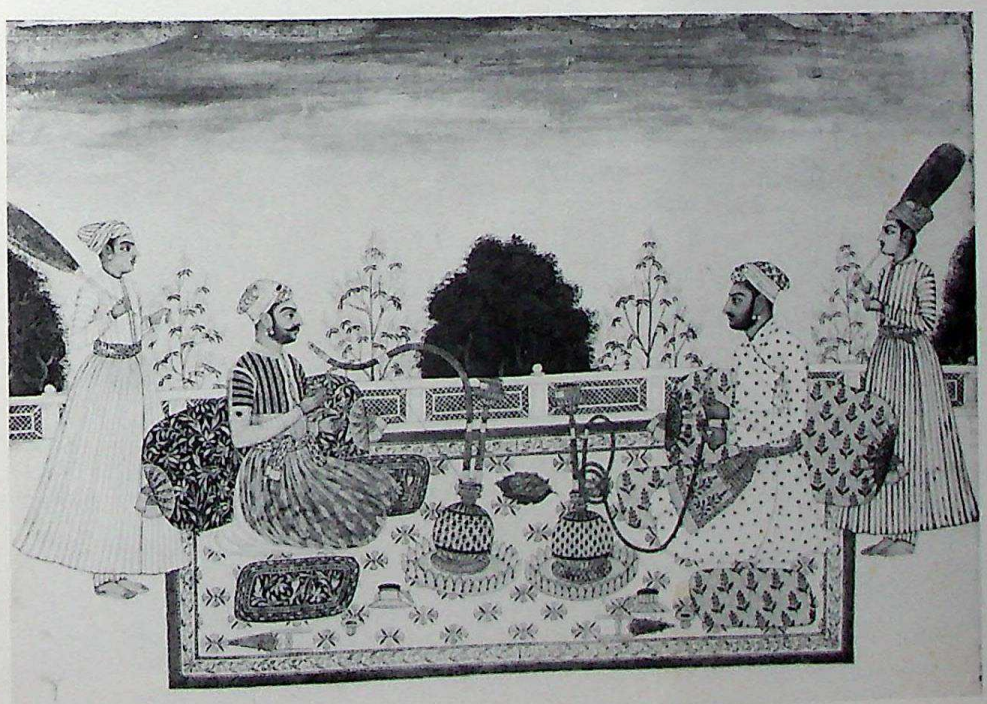
251 Portrait of a *mufti*. By Bahadur Singh, Lucknow, *c*1775

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

252 The rite of *sati*. By Bahadur Singh, Lucknow, *c*1780



260 Raja Anand Dev and Raja Dhrub Dev. By Patak Chand, Faizabad, *c*1770

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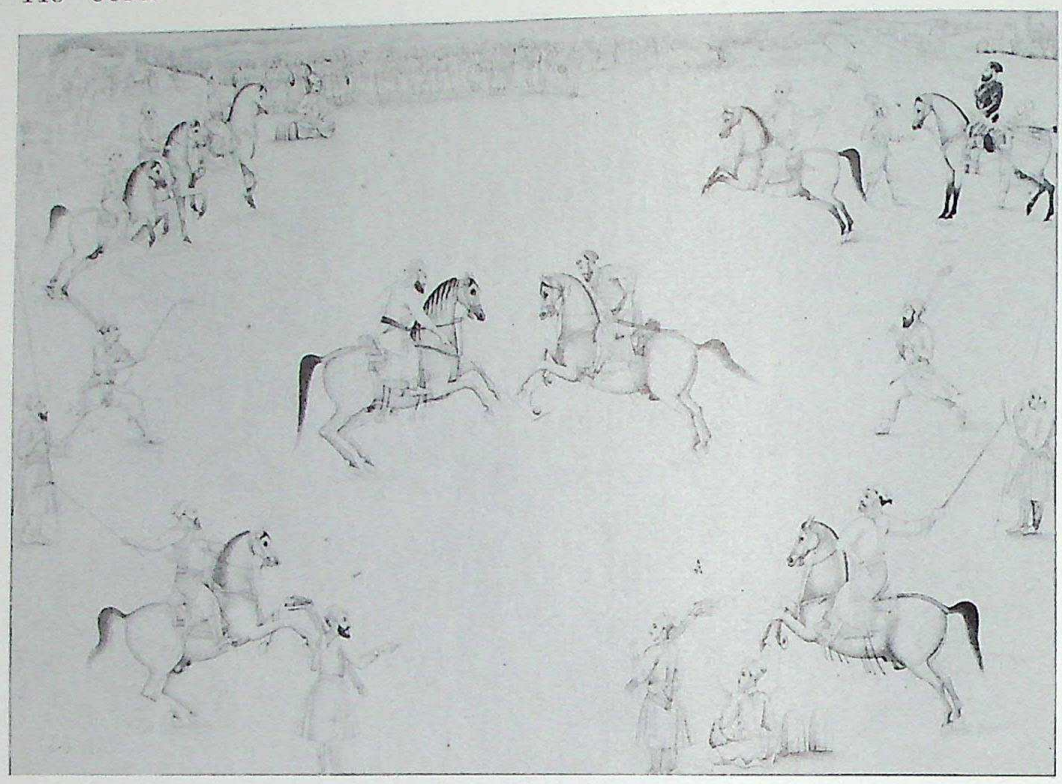
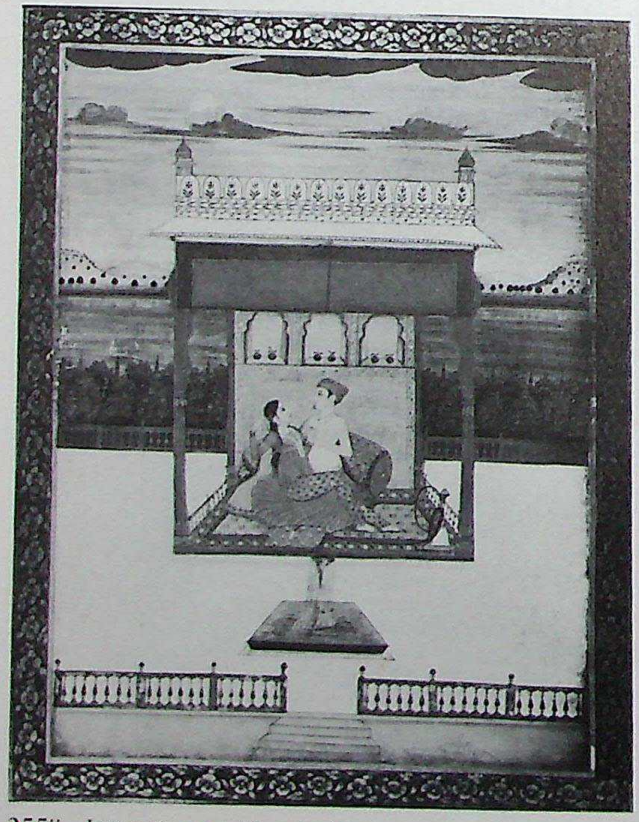


261 A game of polo. By Ram Sahai, Faizabad, *c*1770

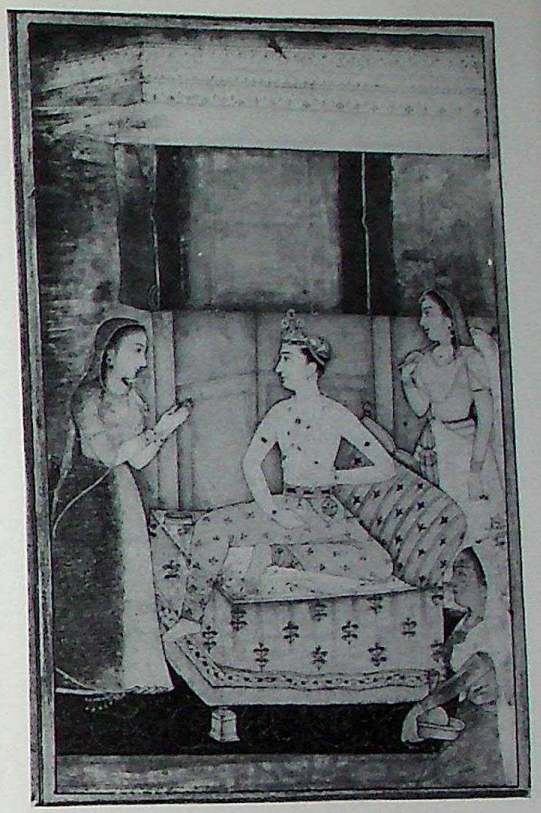


255ii Lovers in a pavilion. Style of Bahadur Singh, Lucknow, *c*1775

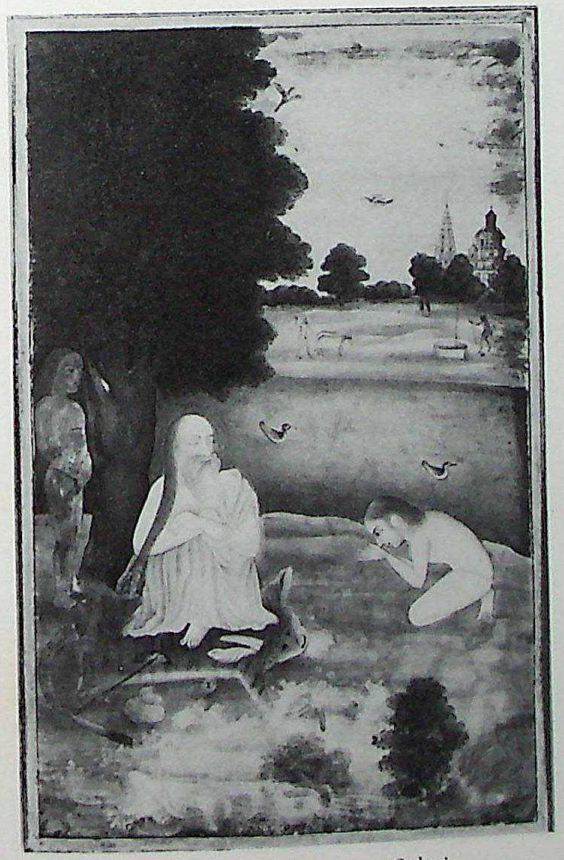
262ii *Patamanjari Ragini*. By Ram Sahai, Faizabad, *c*1760–70

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

262iv *Bhairava Raga*. By Bahadur Singh



262v *Malkos Raga*. By Mul Chand



262vi *Devgandhar Ragini*. By Ram Sahai

264 A girl arranging flowers. By Mul Chand. Lucknow, *c*1775–80

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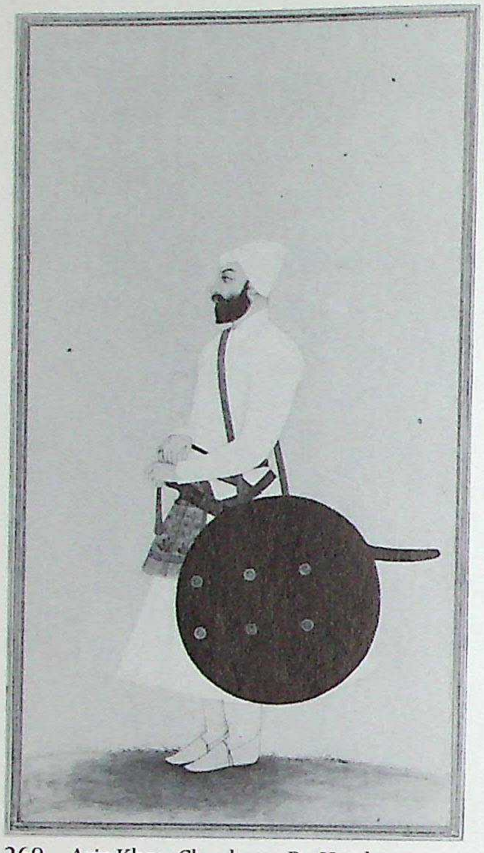


269 Aziz Khan Chaghata. By Hunhar, Lucknow, *c*1760

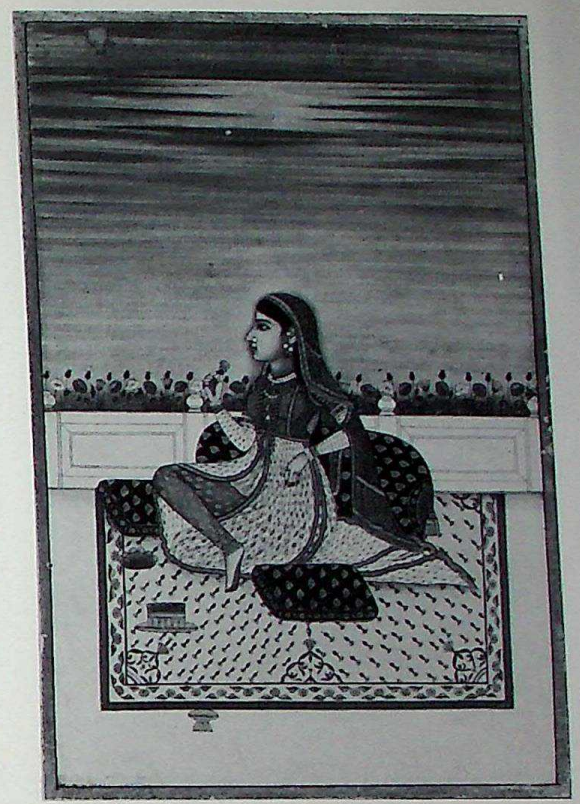
276 Mirza Shah Rukh. By Miskin Muhammad, Lucknow, *c*1775–80

278 A lady going to worship. By Utam Chand, Lucknow, *c*1775–80

281 Riza Bahadur. By Muhammad Afzal, Lucknow, *c*1775–80

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

282 Bahadur Khan Chaghata. By Jagnath, Lucknow, *c*1775–80



283 A young girl. By Gobind Singh. Lucknow, *c*1775–80

289 Kamadeva. Style of Ghulam Reza. Lucknow, *c*1780

290 Amir Khan, subadar of Allahabad. By Sital Das. Lucknow, *c*1780–90

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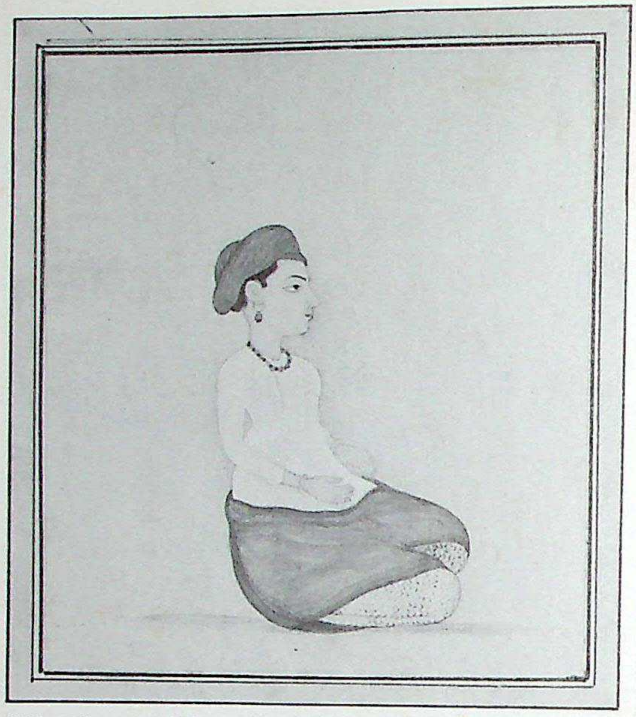
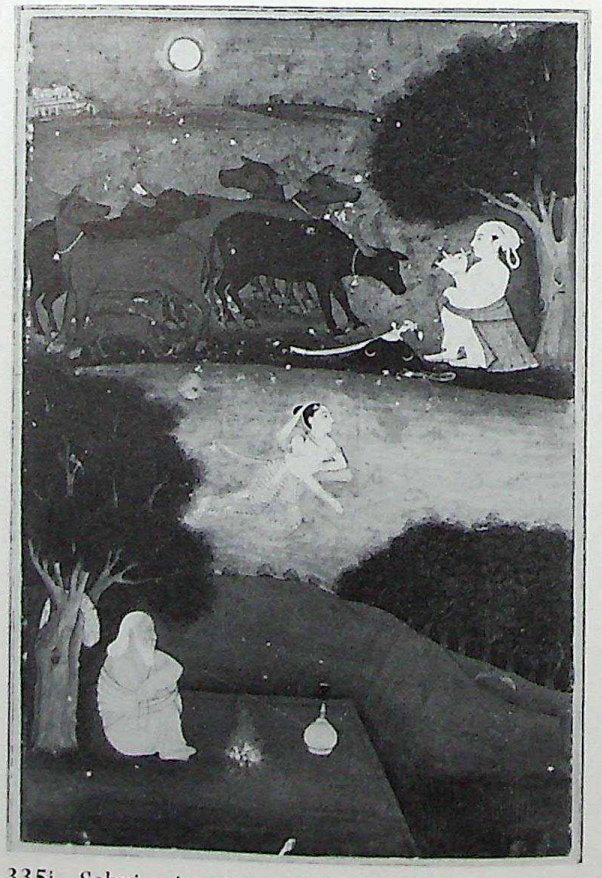


291 The son of Bhagath. By the son of Sital Das, Lucknow, *c*1780–90

292 Wajid Ali Shah. By Muhammad Jan of Lucknow, Calcutta, *c*1865

326 A European courtesan. Oudh, *c*1770–80



335i Sohni swimming to Mahinval. Oudh, *c*1770–80

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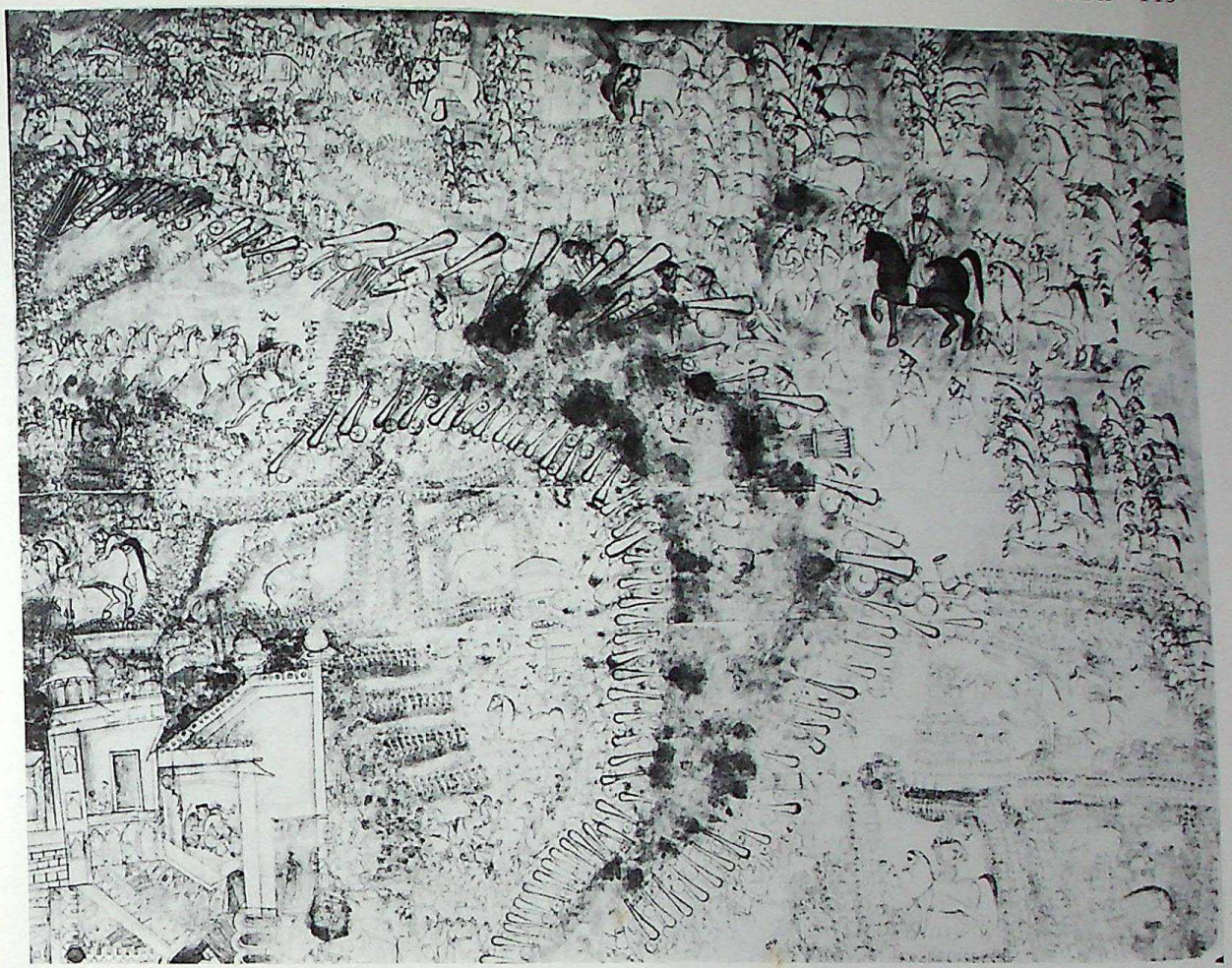

293 The battle of Panipat. Faizabad, *c*1770

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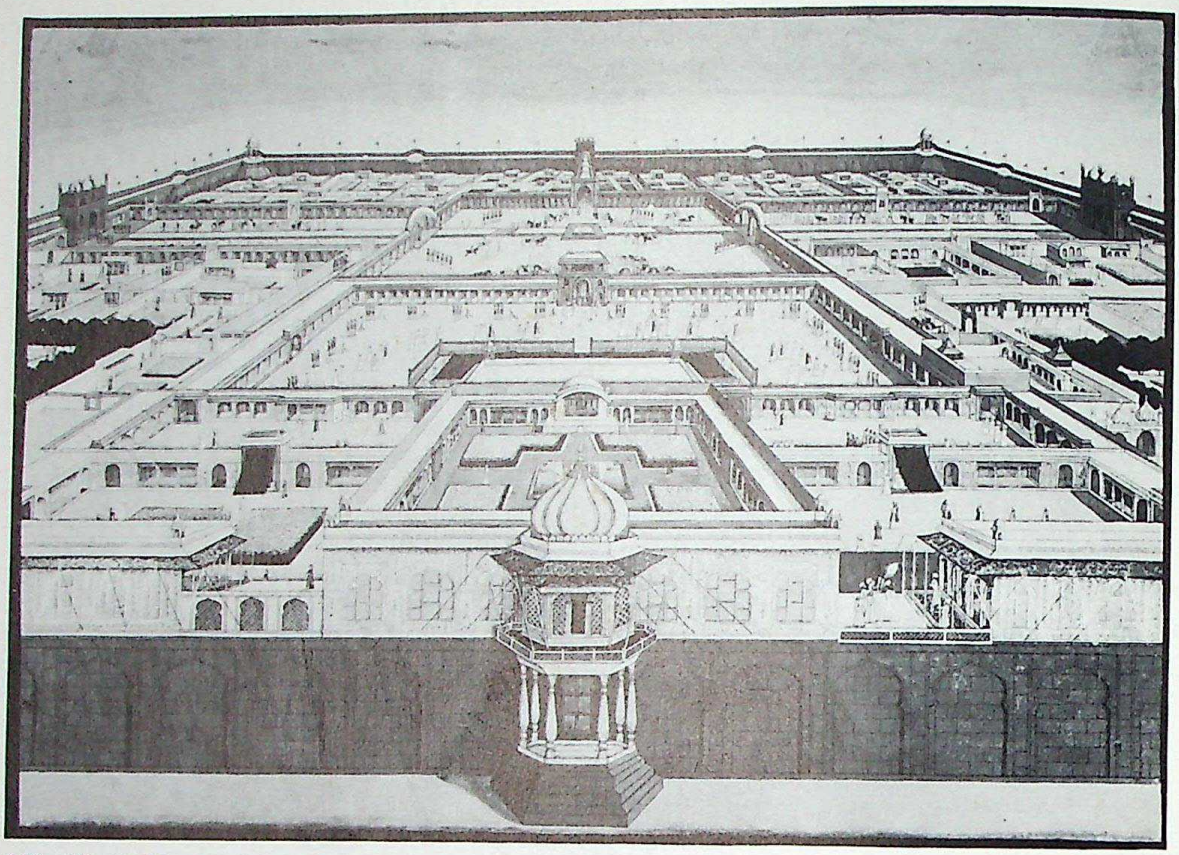
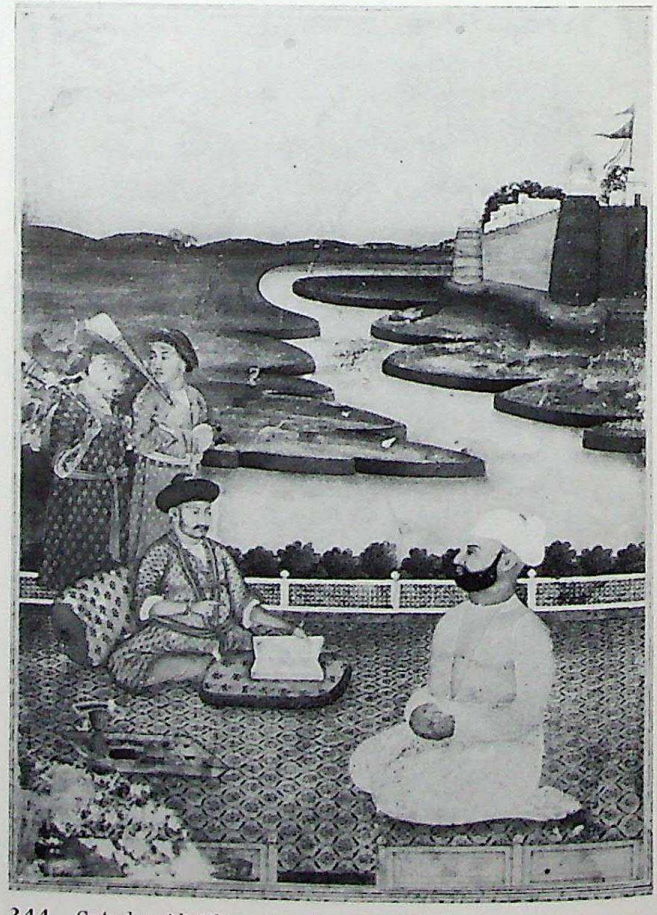


343 The Red Fort, Delhi. Lucknow, *c*1780–90

338 A Mughal prince and mistress. Oudh, *c*1770–80



344 Sa'adat Ali Khan. Lucknow, *c*1800

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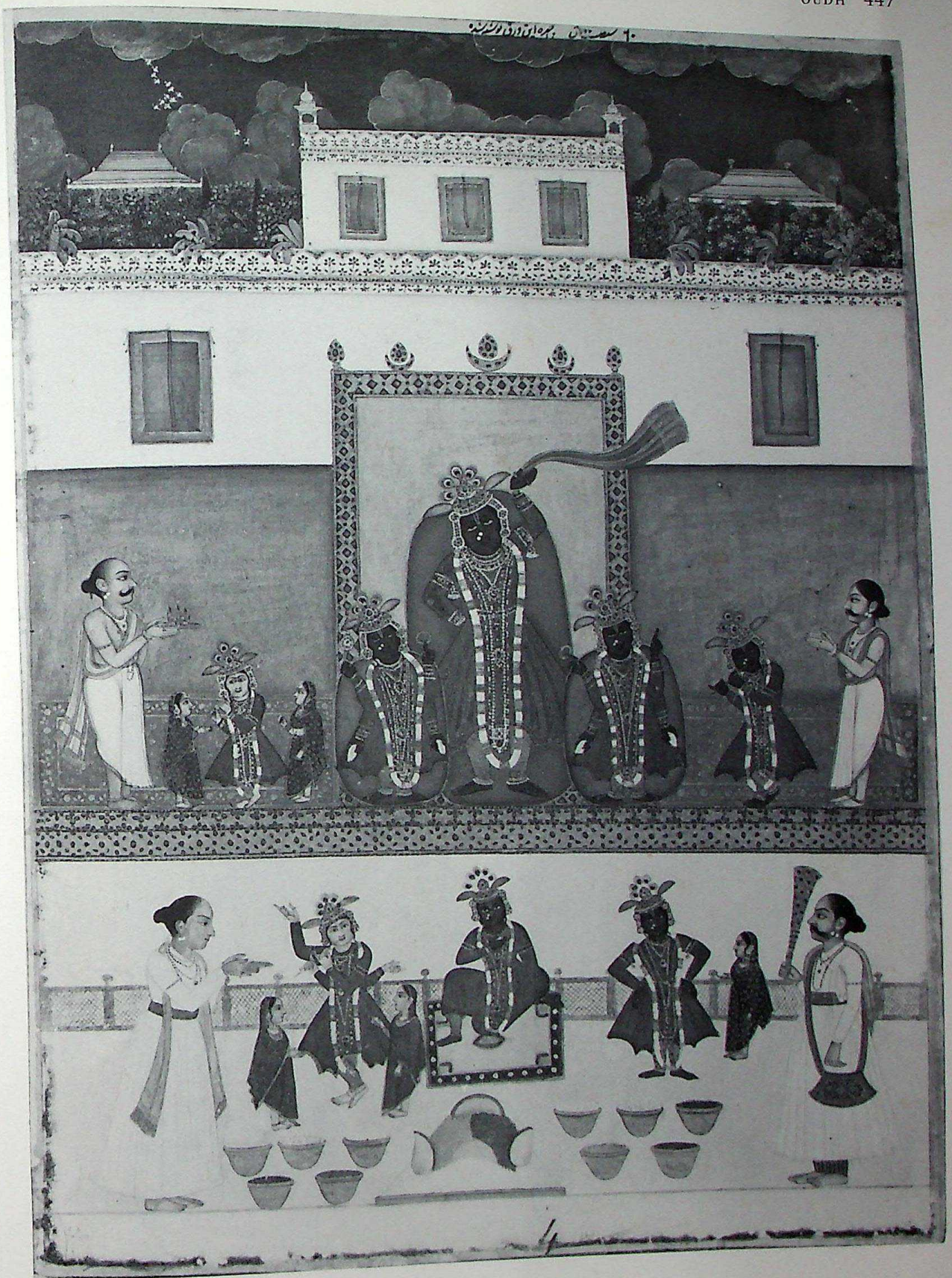

339 Sri Nathji. Oudh, *c*1770–80

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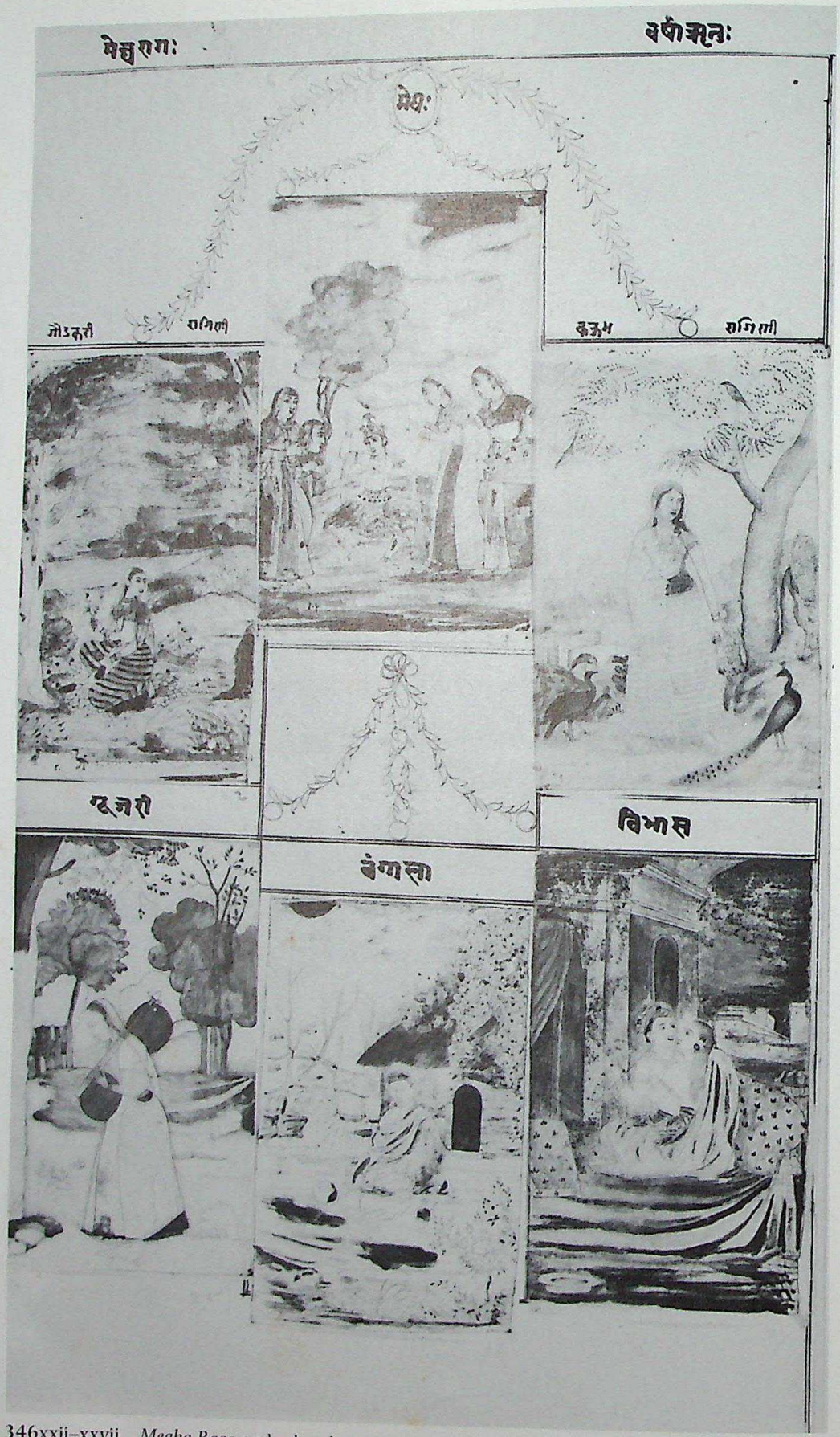

346xxii–xxvii *Megha Raga* and related *raginis*. Lucknow, *c*1780–82

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

348xxxi–xxxvi *Bhairava Raga* and related *raginis*. Lucknow, *c*1780–82

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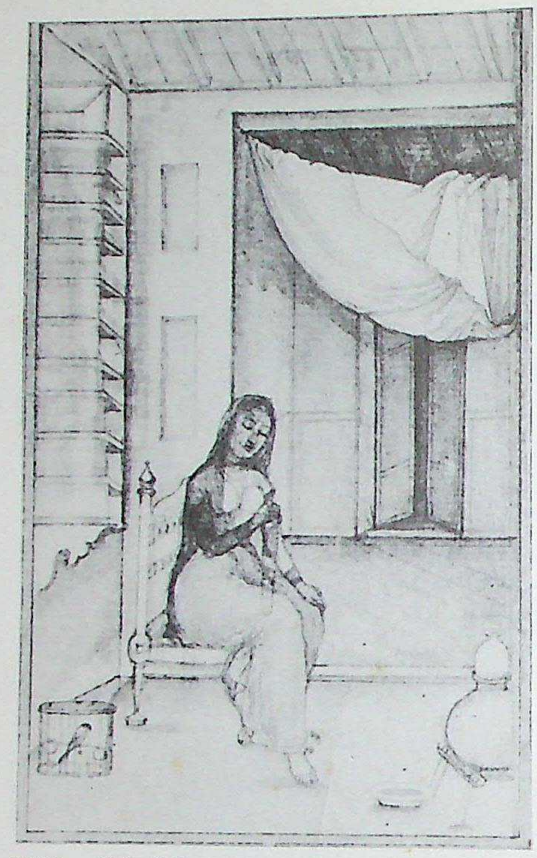
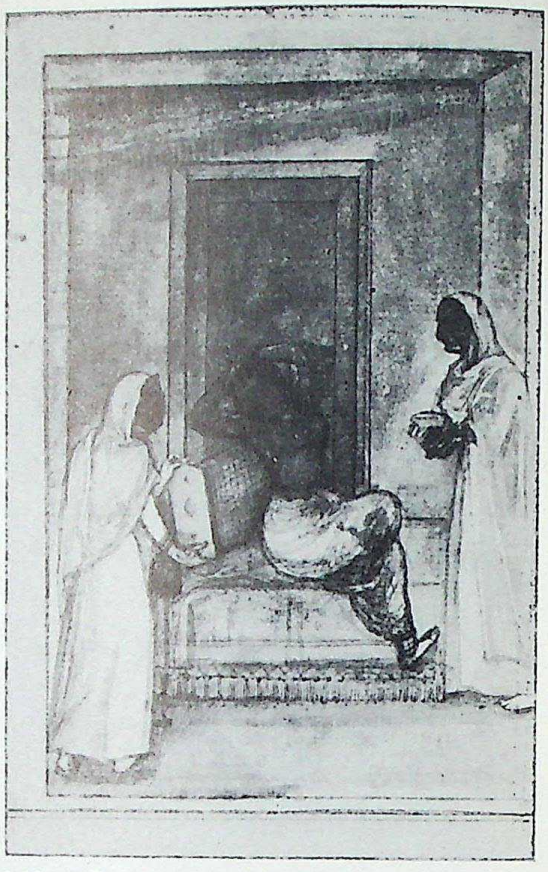
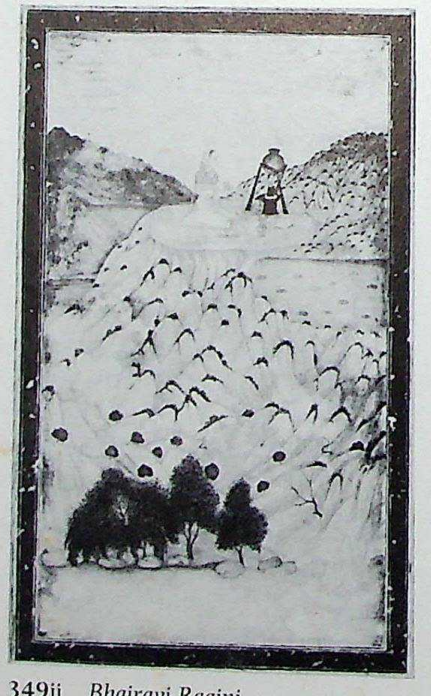


348iv *Bairadi Ragini*. Lucknow, *c*1780–82



348vi *Desvarati Ragini*. Lucknow, *c*1780–82

349i *Bhairava Raga*



349ii *Bhairavi Ragini*

349iii *Varari Ragini*

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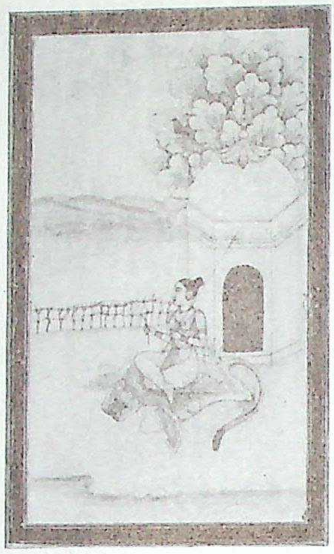
349iv *Madhyamadi Ragini*

349 LUCKNOW, *c*1780–82

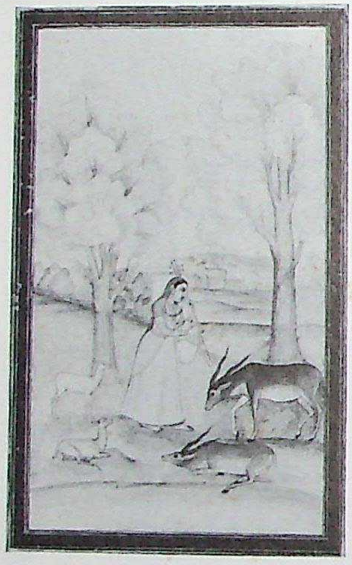
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

349v *Saindhavi Ragini*

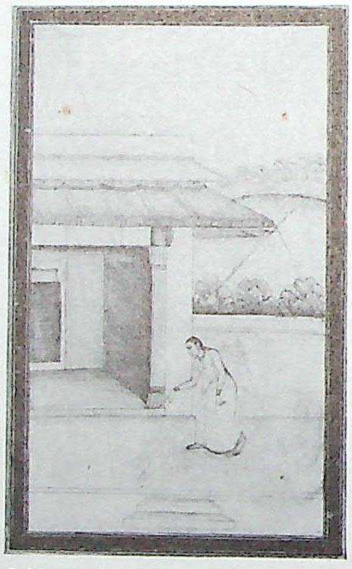


349vi *Bangali Ragini*

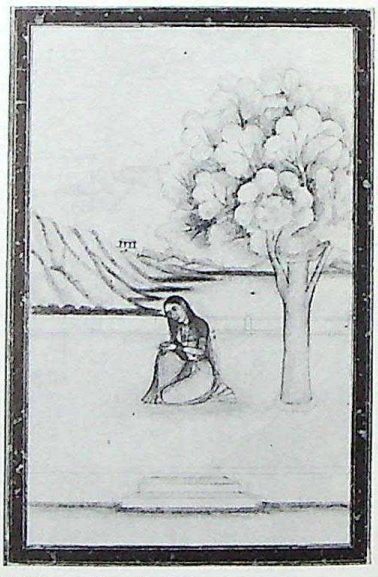
349vii *Malkos Raga*



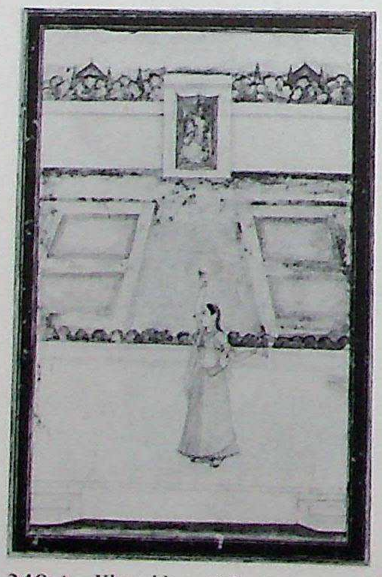
349viii *Todi Ragini*



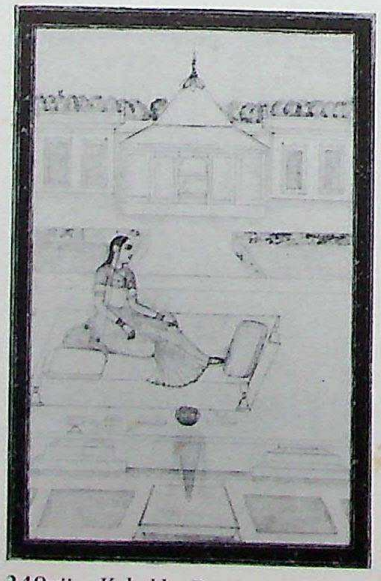
349ix *Gauri Ragini*



349x *Gunakali Ragini*



349xi *Khambhavati Ragini*



349xii *Kakubha Ragini*

349xiii *Hindola Raga*

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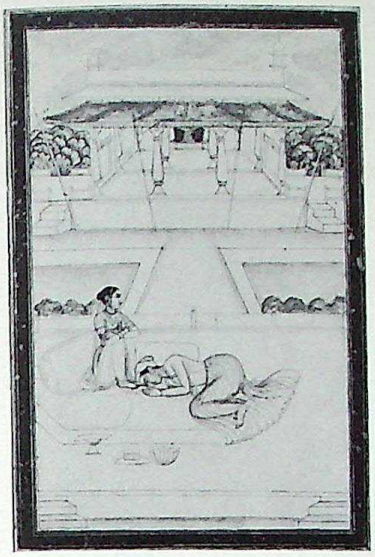
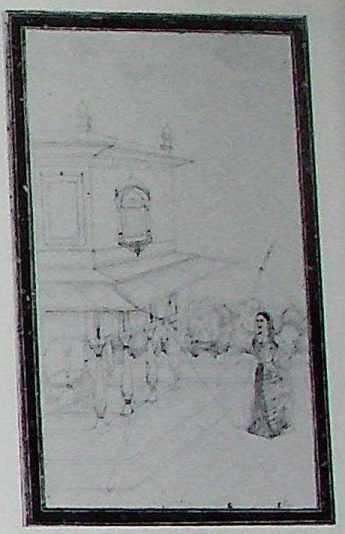
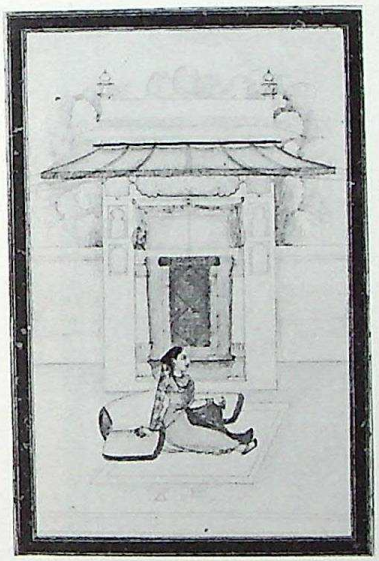


349xiv *Ramakali Ragini*

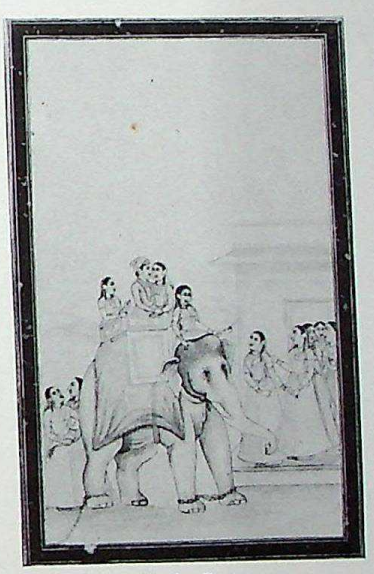
349xv *Desakhya Ragini*



349xvi *Lalita Ragini*



349xvii *Vilavali Ragini*



349xviii *Dipaka Raga*

349xix *Desi Ragini*

349xx *Kamoda Ragini*

349xxi *Nata Ragini*

349xxii *Kedara Ragini*

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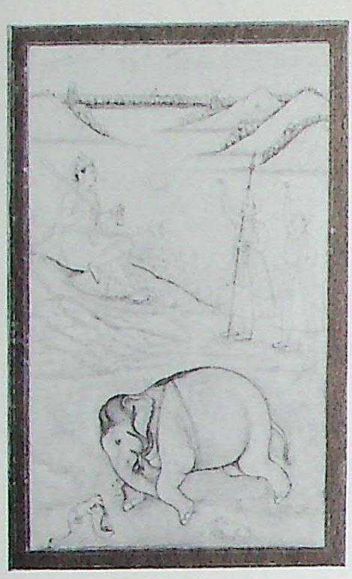
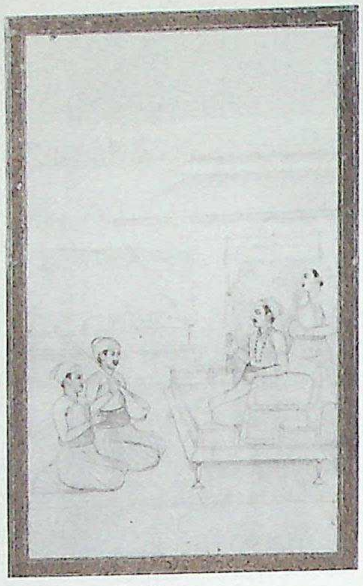
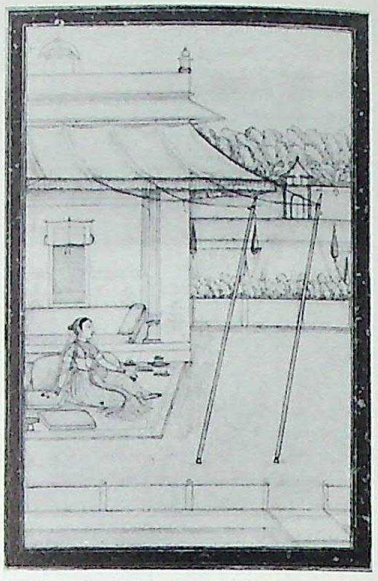


349xxiii *Kanhra Ragini*

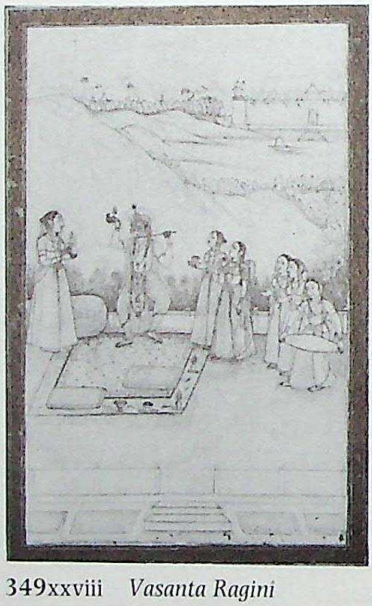


349xxiv *Sri Raga*



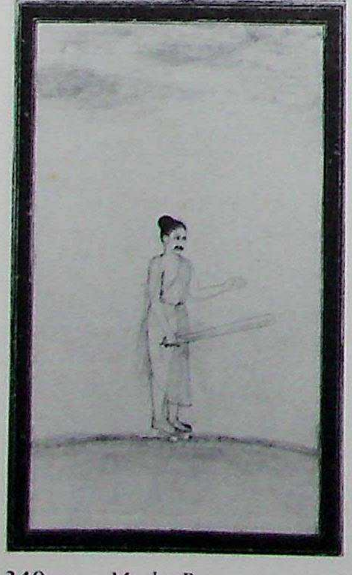
349xxvi *Marawa Ragini*

349xxvii *Dhanasri Ragini*



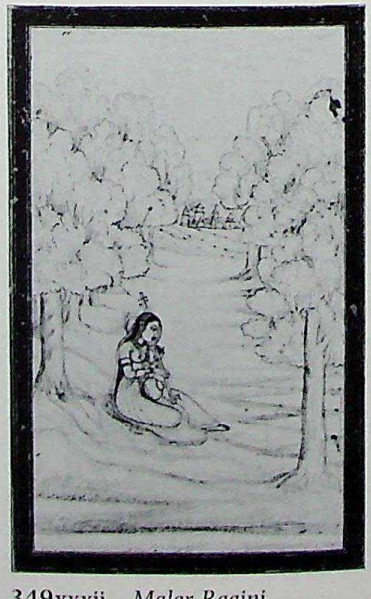
349xxviii *Vasanta Ragini*

349xxix *Asavari Ragini*



349xxx *Megha Raga*

349xxxi *Tanka Ragini*



349xxxii *Malar Ragini*

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349xxv *Malasri Ragini*

349 LUCKNOW, *c*1780–82

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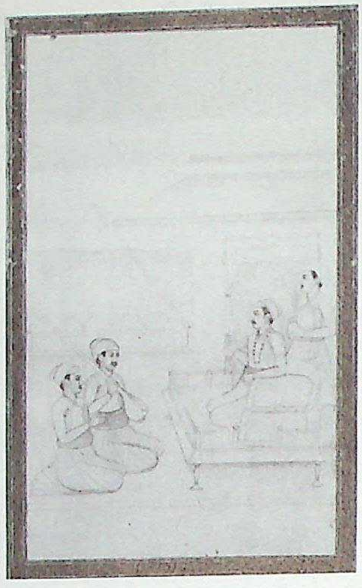
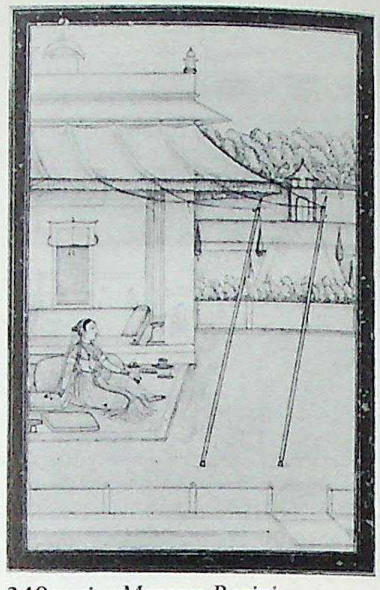
349xxiii *Kanhra Ragini*



349xxiv *Sri Raga*

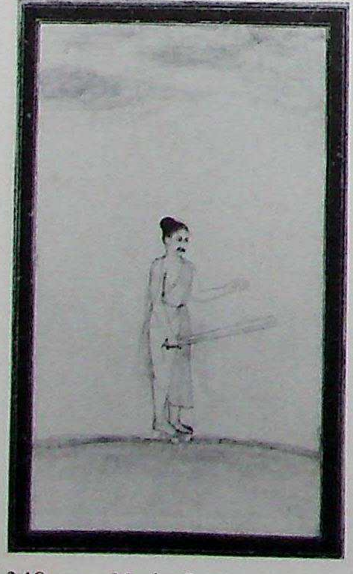


349xxvi *Marawa Ragini*

349xxvii *Dhanasri Ragini*

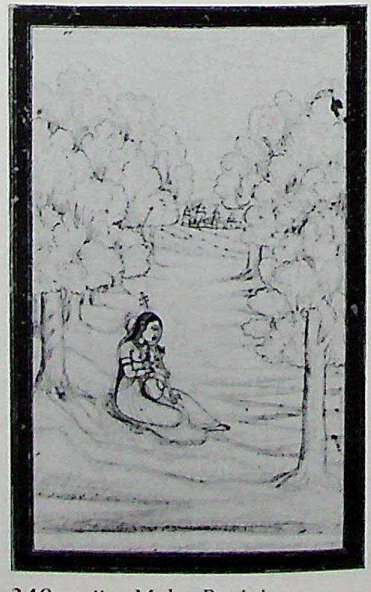
349xxviii *Vasanta Ragini*

349xxix *Asavari Ragini*



349xxx *Megha Raga*

349xxxi *Tanka Ragini*



349xxxii *Malar Ragini*

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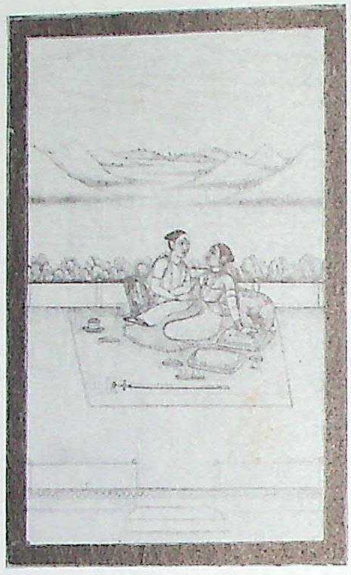
349xxv *Malasri Ragini*

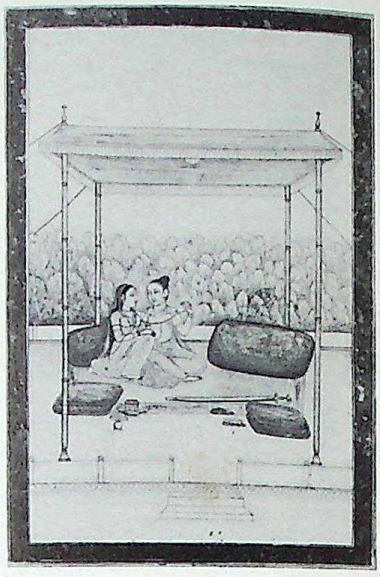
349 LUCKNOW, *c*1780–82

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

349xxxiii *Gujari Ragini*

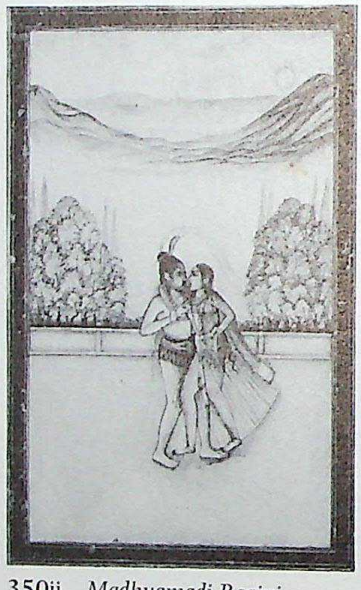


349xxxiv *Bhupali Ragini*

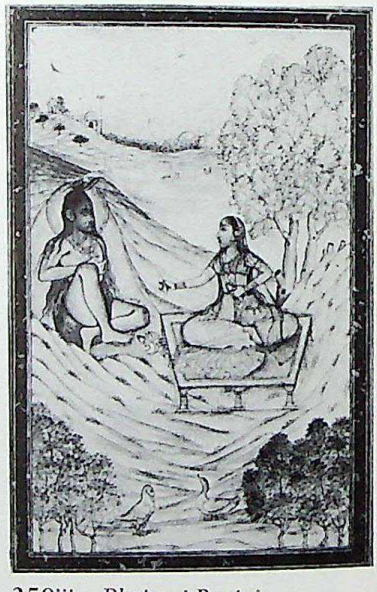


349xxxv *Desakara Ragini*

350i *Bhairava Raga.*
By Ghulam Reza



350ii *Madhyamadi Ragini.*
By Ghulam Reza



350iii *Bhairavi Ragini.*
By Ghulam Reza

350iv *Bangali Ragini.*
By Ghulam Reza

350vi *Saindhavi Ragini.*
By Ghulam Reza

350vii *Malkos Raga.* By Ghulam Reza

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350v *Varari Ragini*. By Ghulam Reza

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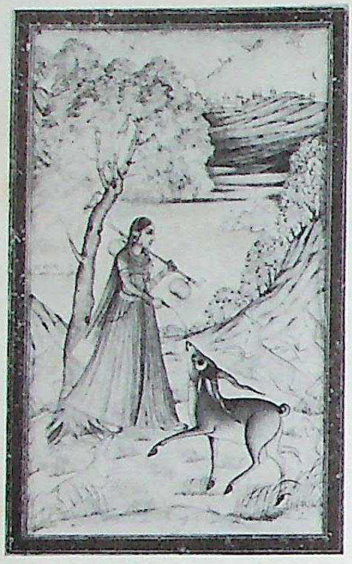
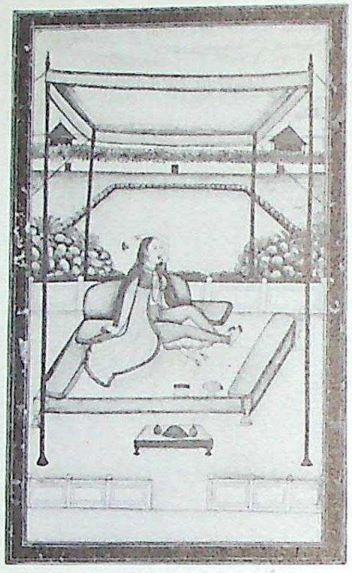


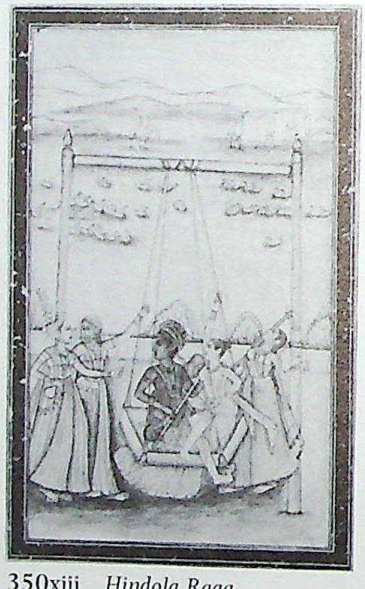
350viii *Todi Ragini*. By Ghulam Reza



350x *Gauri Ragini*. By Gobind Singh

350xi *Gunakali Ragini*. By Mohan Singh

350xii *Kakubha Ragini*. By Udwat Singh

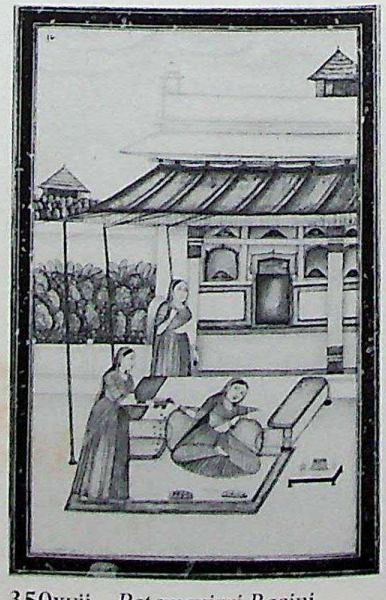


350xiii *Hindola Raga*. By Ghulam Reza

350xiv *Vilavali Ragini*. By Ghulam Reza

350xv *Ramakali Ragini*. By Udwat Singh

350xvi *Desakhya Ragini*. By Mohan Singh



350xvii *Patamanjari Ragini*. By Gobind Singh

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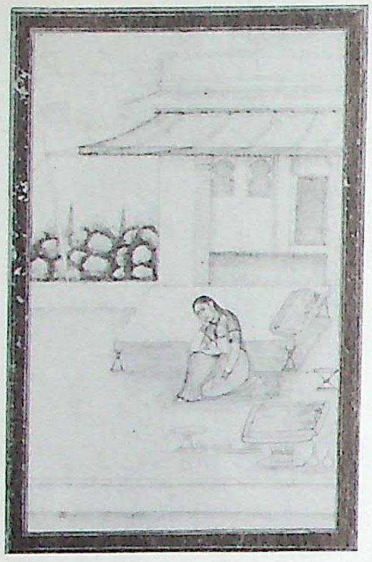
350ix *Khambhavati Ragini*. By Ghulam Reza

350 LUCKNOW, *c*1780–82

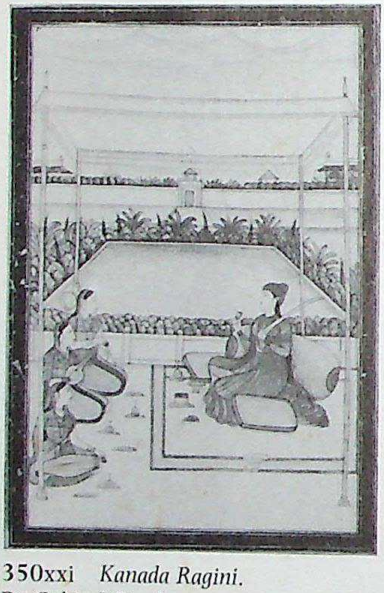
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



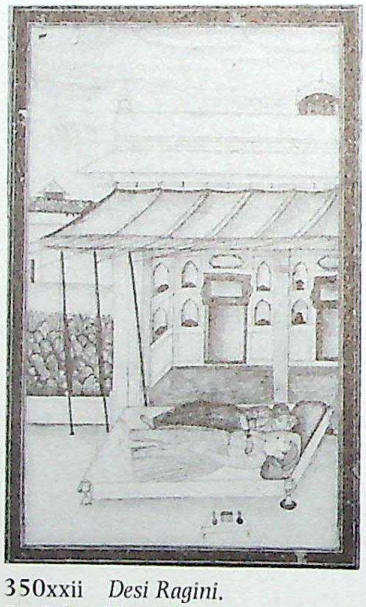
350xviii *Lalita Ragini.*
By Udwat Singh

350xix *Dipaka Raga.*
By Ghulam Reza

350xx *Kedara Ragini.*
By Gobind Singh



350xxi *Kanada Ragini.*
By Gobind Singh

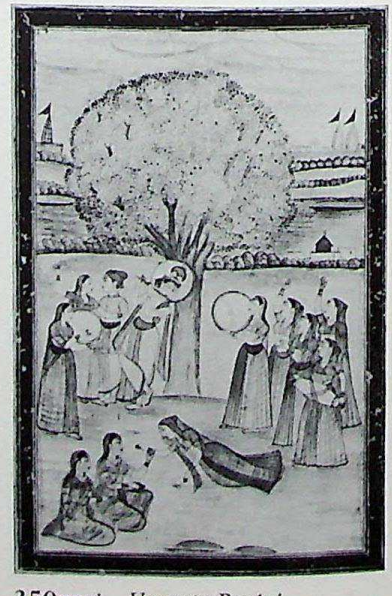


350xxii *Desi Ragini.*
By Gobind Singh

350xxiii *Kamoda Ragini.*
By Gobind Singh

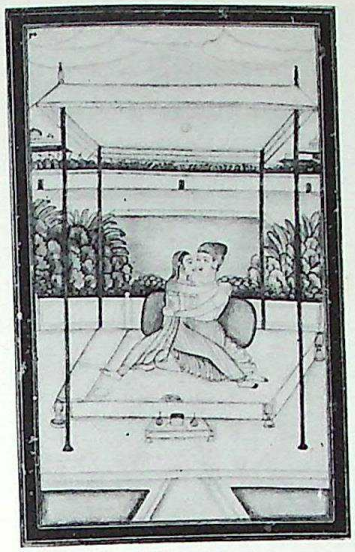
350xxiv *Nata Ragini.*
By Gobind Singh

350xxv *Sri Raga.* By Ghulam Reza



350xxvi *Vasanta Ragini.*
By Gobind Singh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



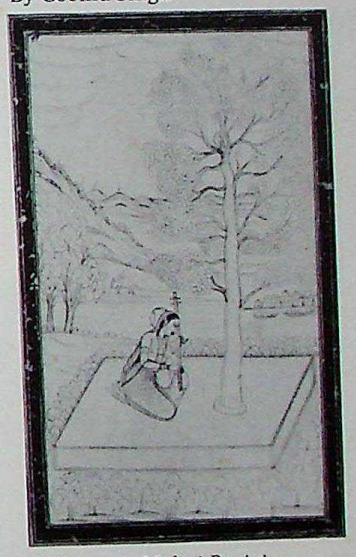
350xxvii *Malavi Ragini.*
By Gobind Singh

350xxviii *Malasri Ragini.*
By Gobind Singh

350xxix *Dhanasri Ragini.*
By Gobind Singh

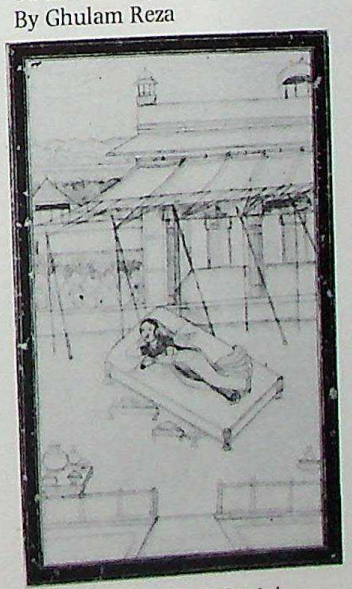
350xxx *Asavari Ragini.*
By Gobind Singh

350xxxi *Megha Raga.*
By Ghulam Reza



350xxxii *Malari Ragini.*
By Gobind Singh

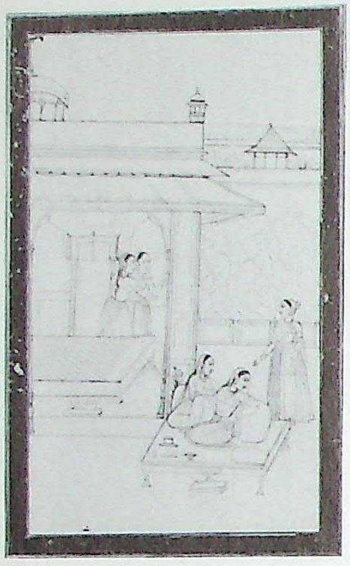
350xxxiii *Desakari Ragini.*
By Gobind Singh



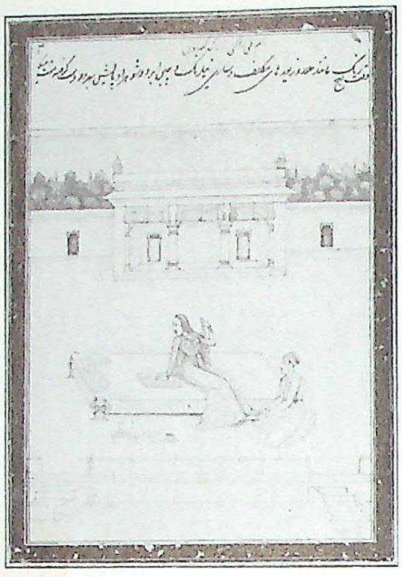
350xxxiv *Bhupali Ragini.*
By Gobind Singh

350xxxv *Gujari Ragini.*
By Gobind Singh

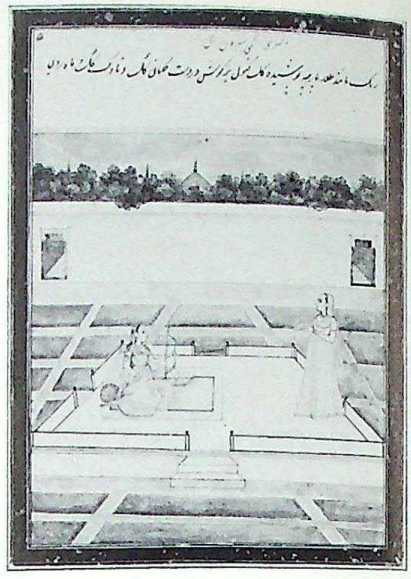
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



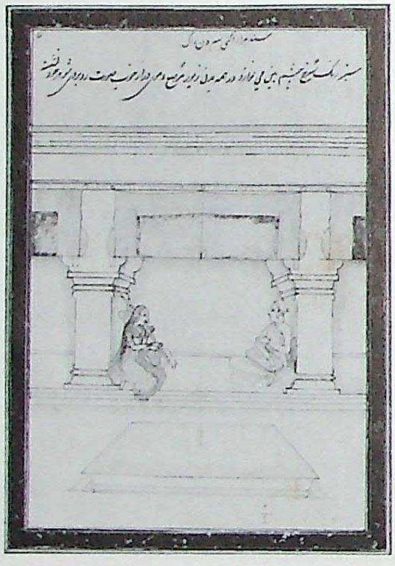
350xxxvi *Tanka Ragini.*
By Gobind Singh



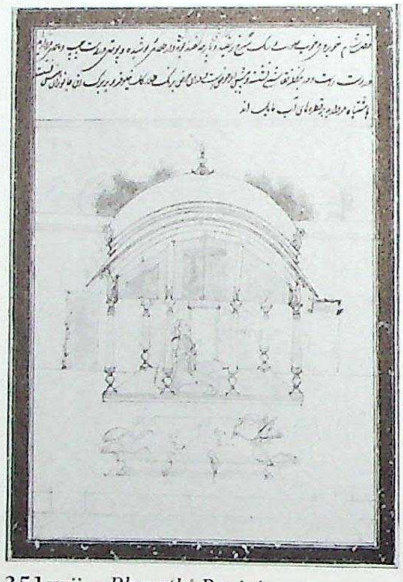
351iii *Ramakali Ragini*



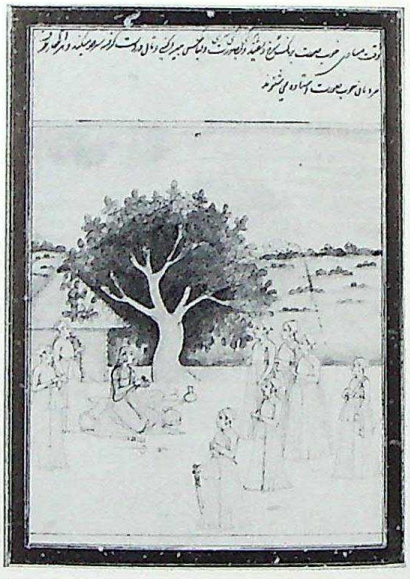
351v *Malasri Ragini*



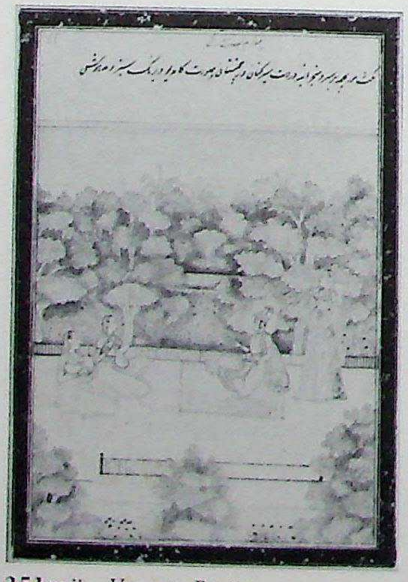
351vii *Sindhra Ragini*



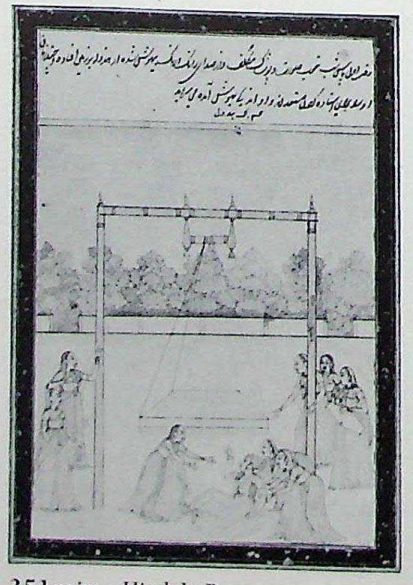
351xvii *Bharathi Ragini*



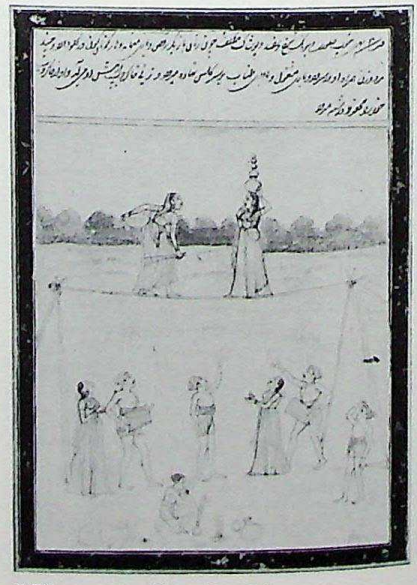
351xxi *Bairagini Ragini*



351xxii *Vasanta Ragini*



351xxix *Hindola Raga*



351xxxvii *Nata Ragini*

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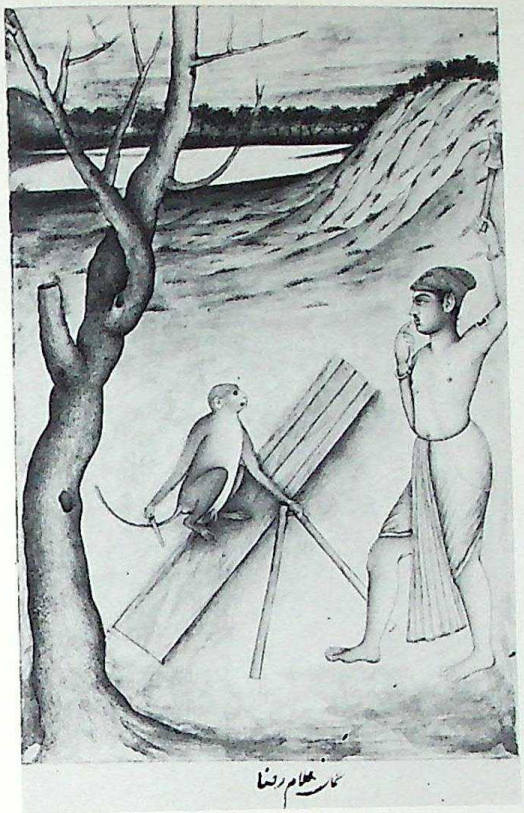
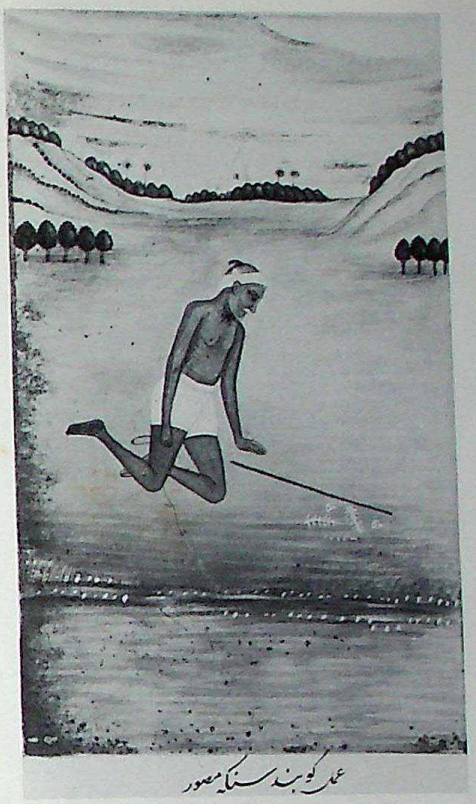


352vii The carpenter and the monkey. By Ghulam Reza



352x The crab and the heron. By Gobind Singh

352xvii The bear and the gardener. By Sital Das

352xx The ring-dove and the pigeons. By Muhammad Ashiq

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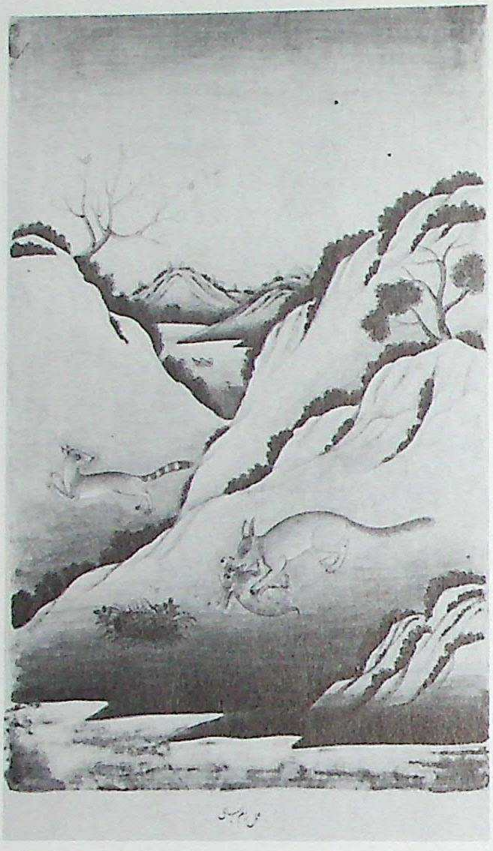
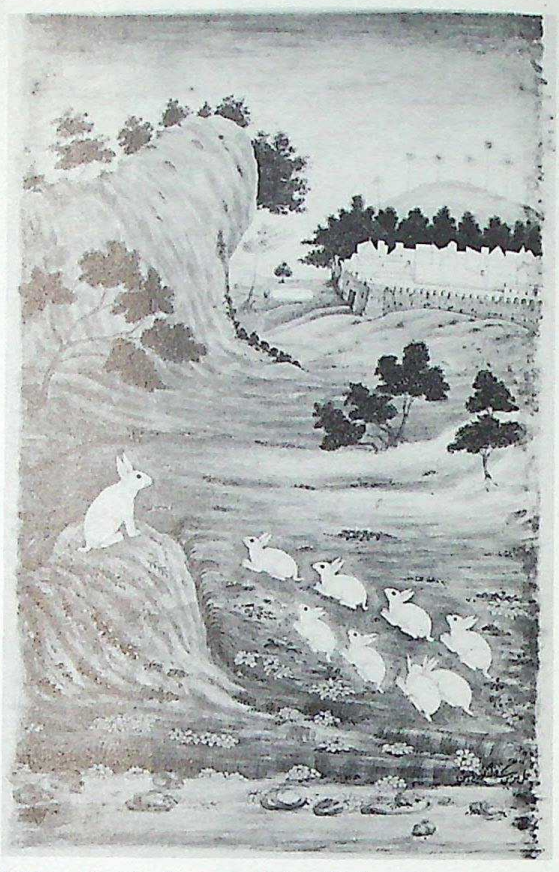
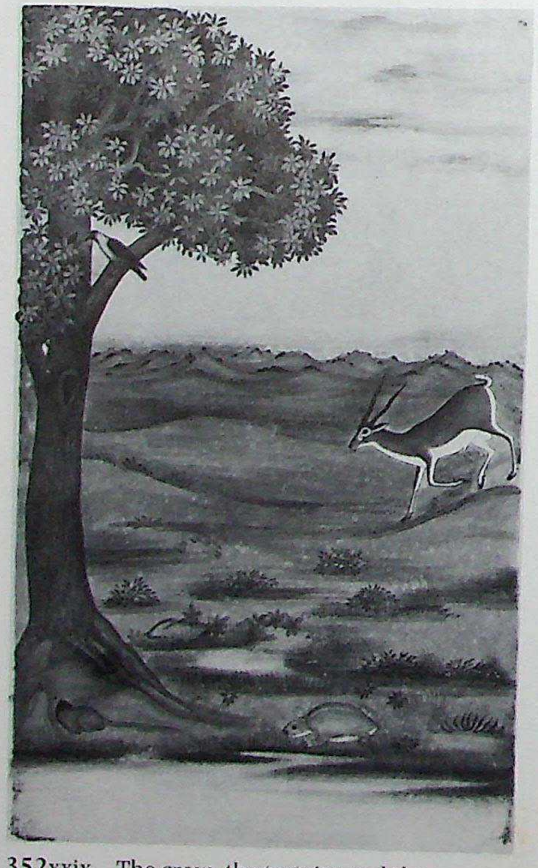


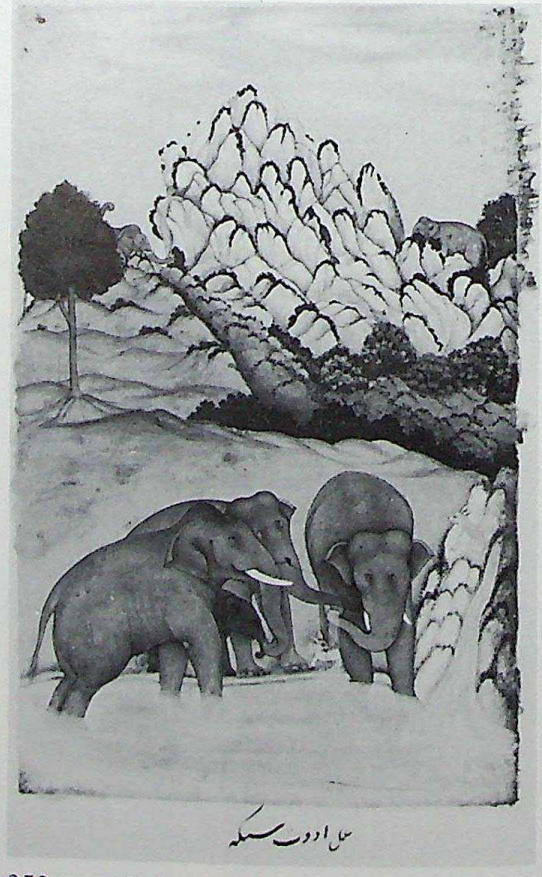
352xxvi The hare, the wolf and the fox.
By Ram Sahai



352xxvii The hares and the elephants.
By Mohan Singh



352xxix The crow, the tortoise and the mouse.
By Udwat Singh



352xxx The hares and the elephants.
By Udwat Singh

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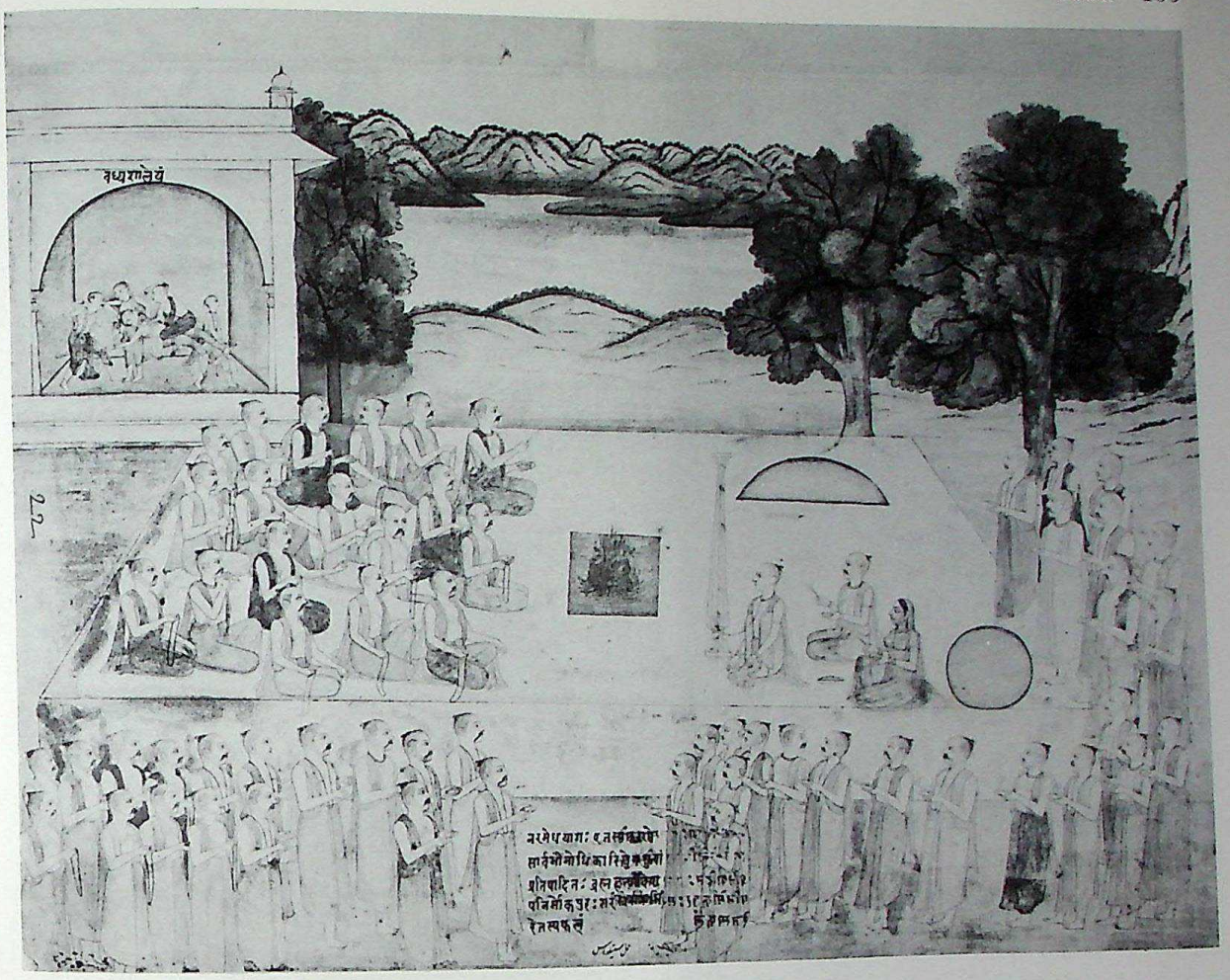
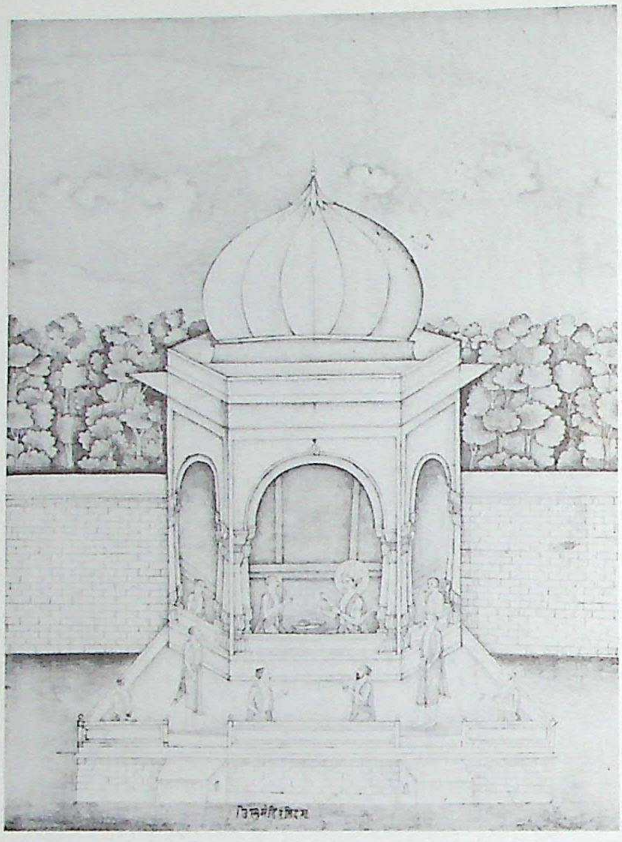


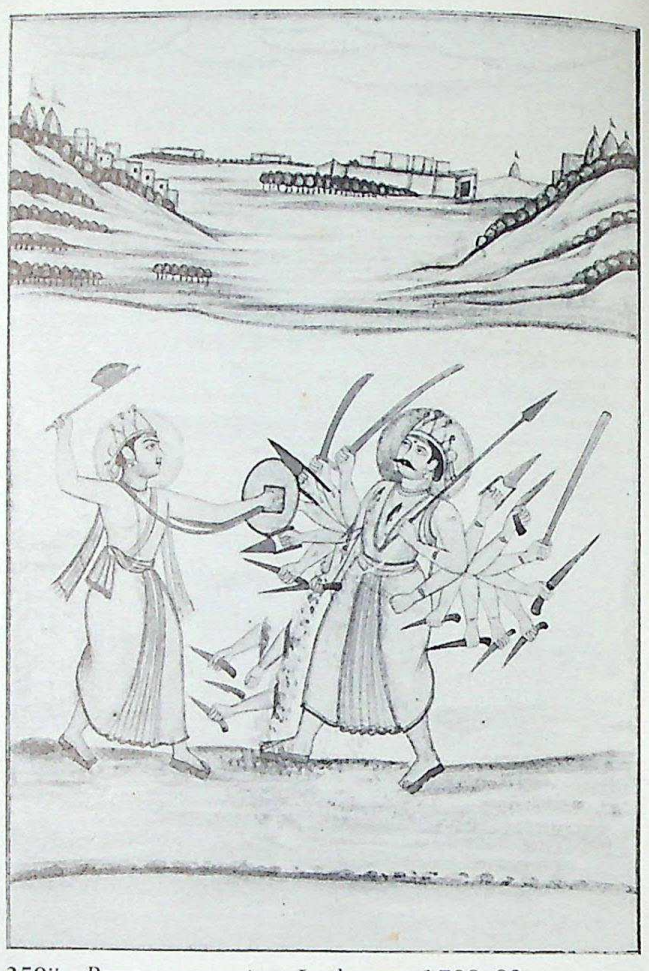
354i The human sacrifice. By Sital Das

354xiii The horse sacrifice. Attributed to Sital Das

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



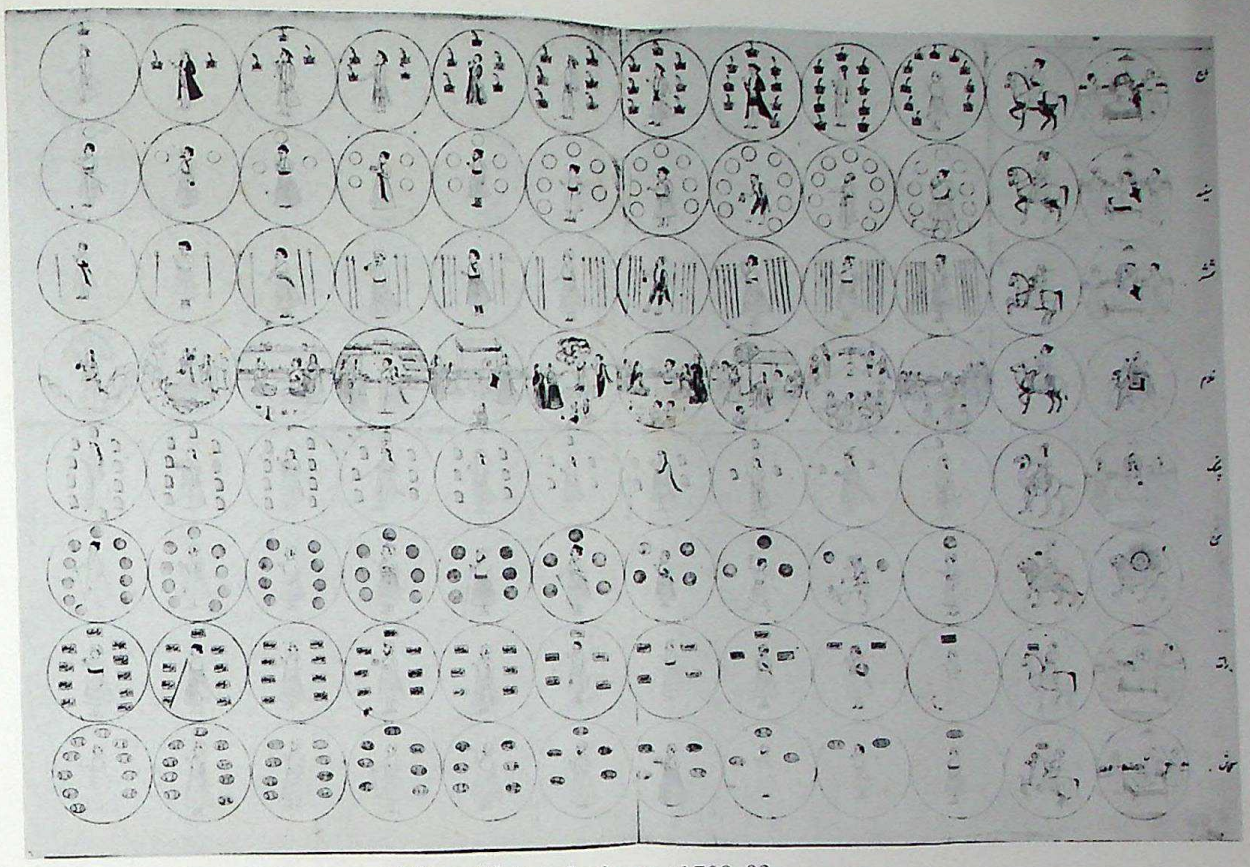
354vi The temple of Vishnu. Attributed to Sital Das



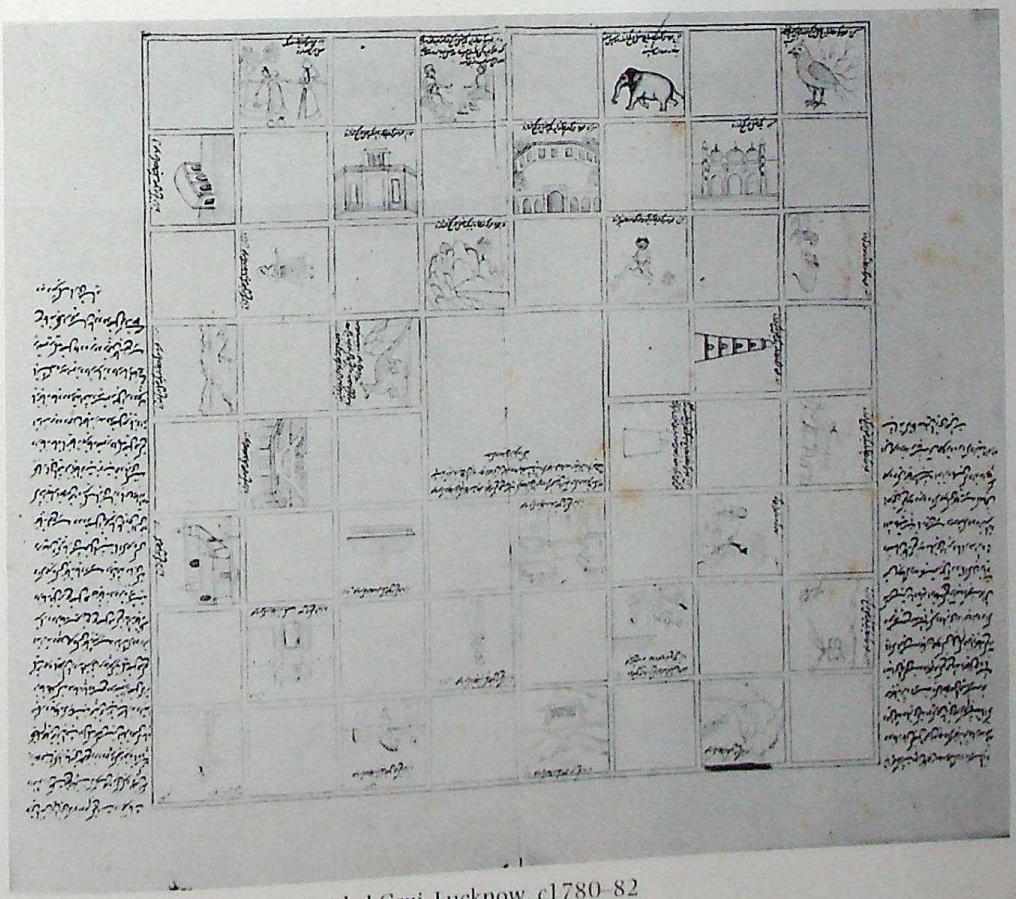
359ii *Parasurama avatara*. Lucknow, *c*1780–82

360i Radha and Krishna. Lucknow, *c*1780–82

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

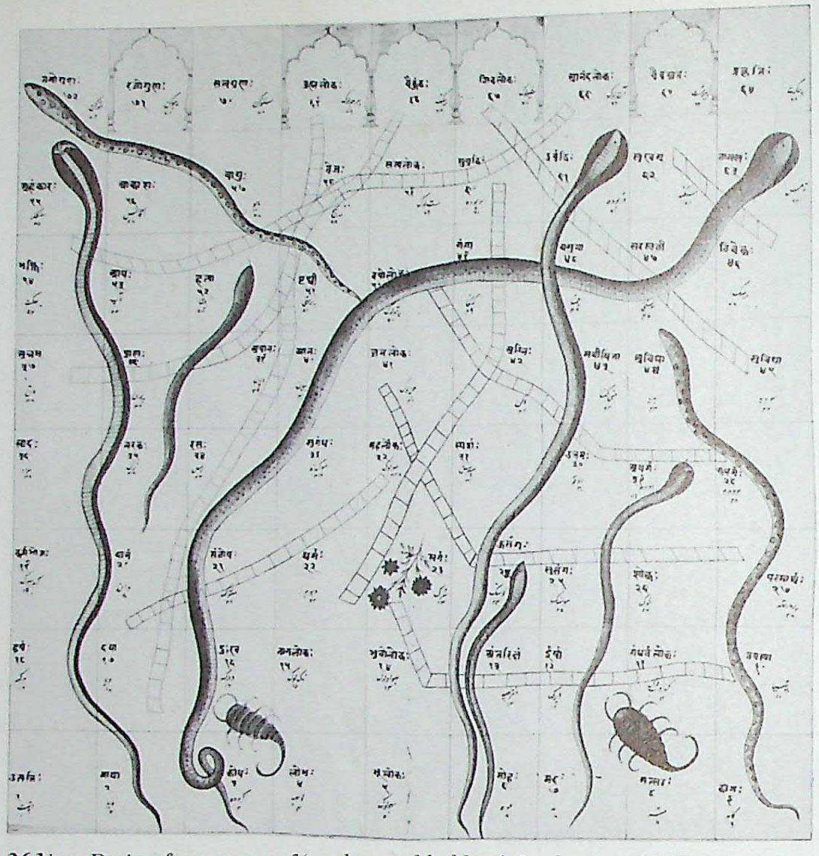


361i Designs for cards for a game of the *ganjifa* type. Lucknow, *c*1780–82

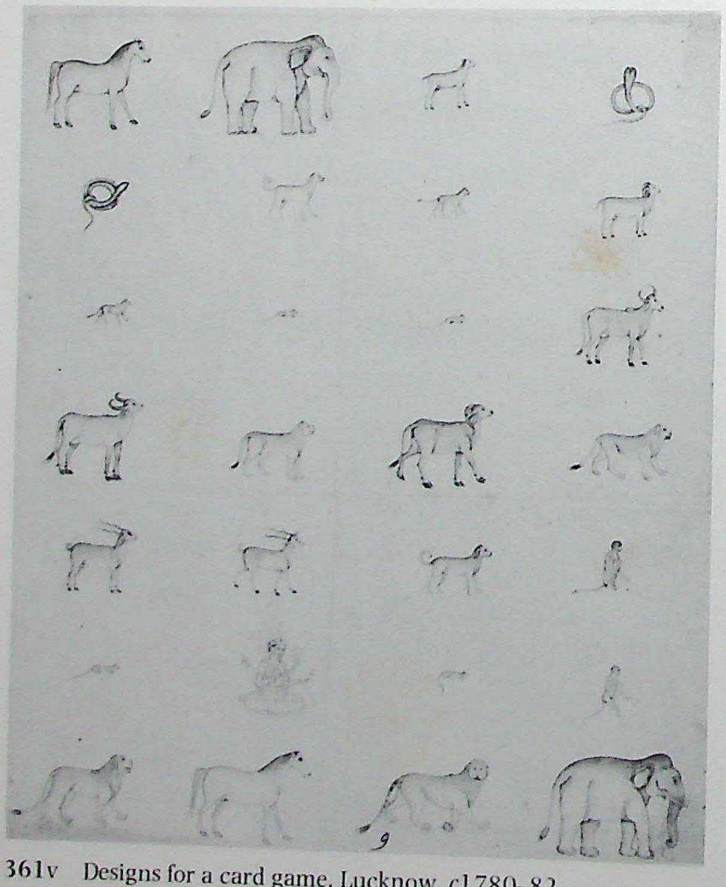


361iii Designs for a game entitled *Ganj*. Lucknow, *c*1780–82

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



361iv Design for a game of 'snakes and ladders'. Lucknow, *c*1780–82



361v Designs for a card game. Lucknow, *c*1780–82

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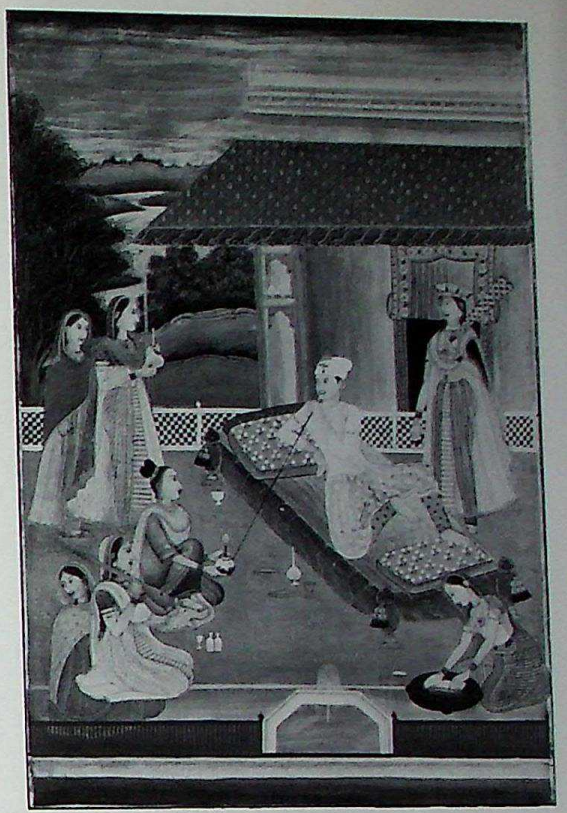
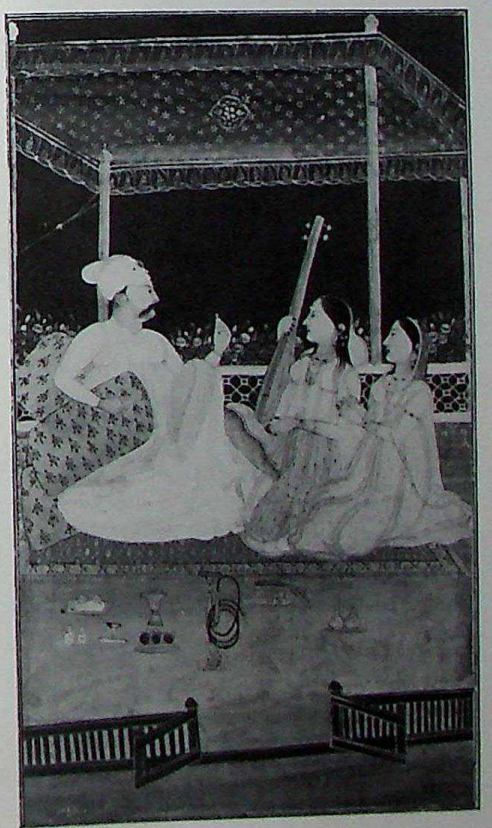
362iii A princess with her attendants. Farrukhabad, *c*1760–70



362vi A prince smoking attended by ladies. Farrukhabad, *c*1760–70

363 Ahmad Khan Bangash with a lady. Farrukhabad, *c*1770



364 Two girls entertaining a ruler. Farrukhabad, *c*1775

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362iv Shirin finds the body of Farhad. Farrukhabad, *c*1760–70

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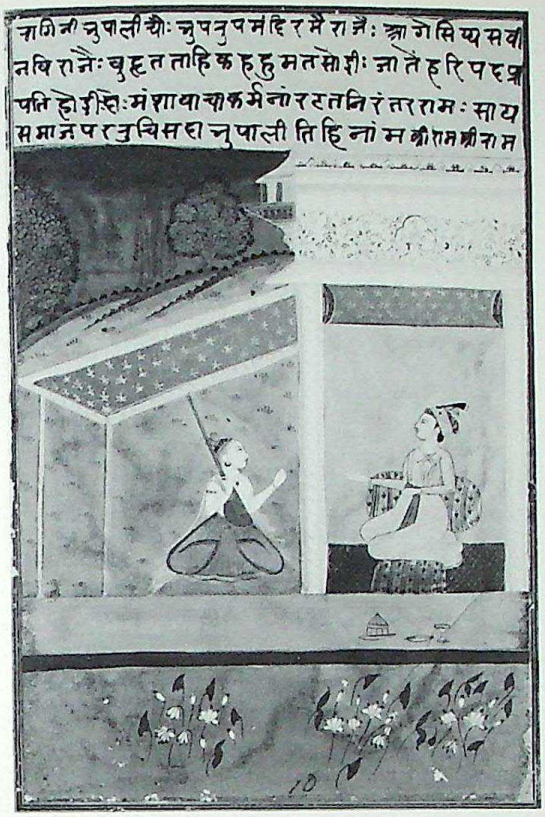
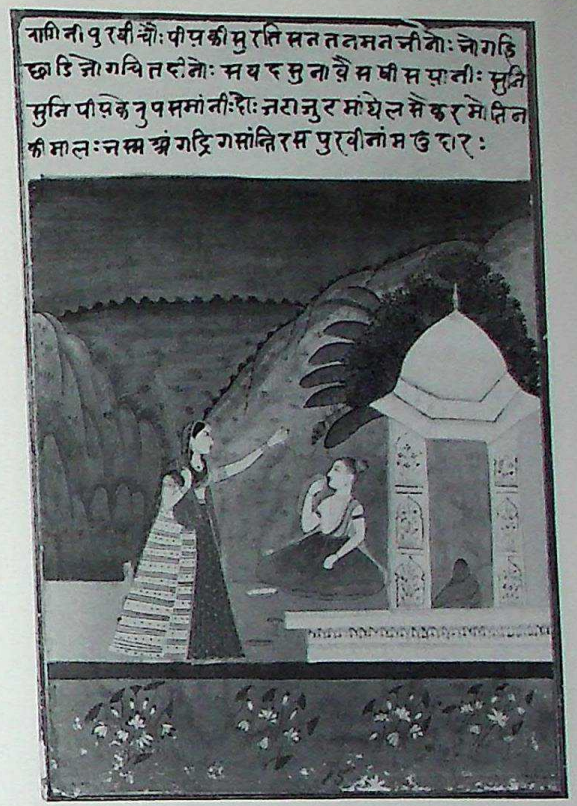


365ii *Bhupali Ragini*. Farrukhabad, *c*1780

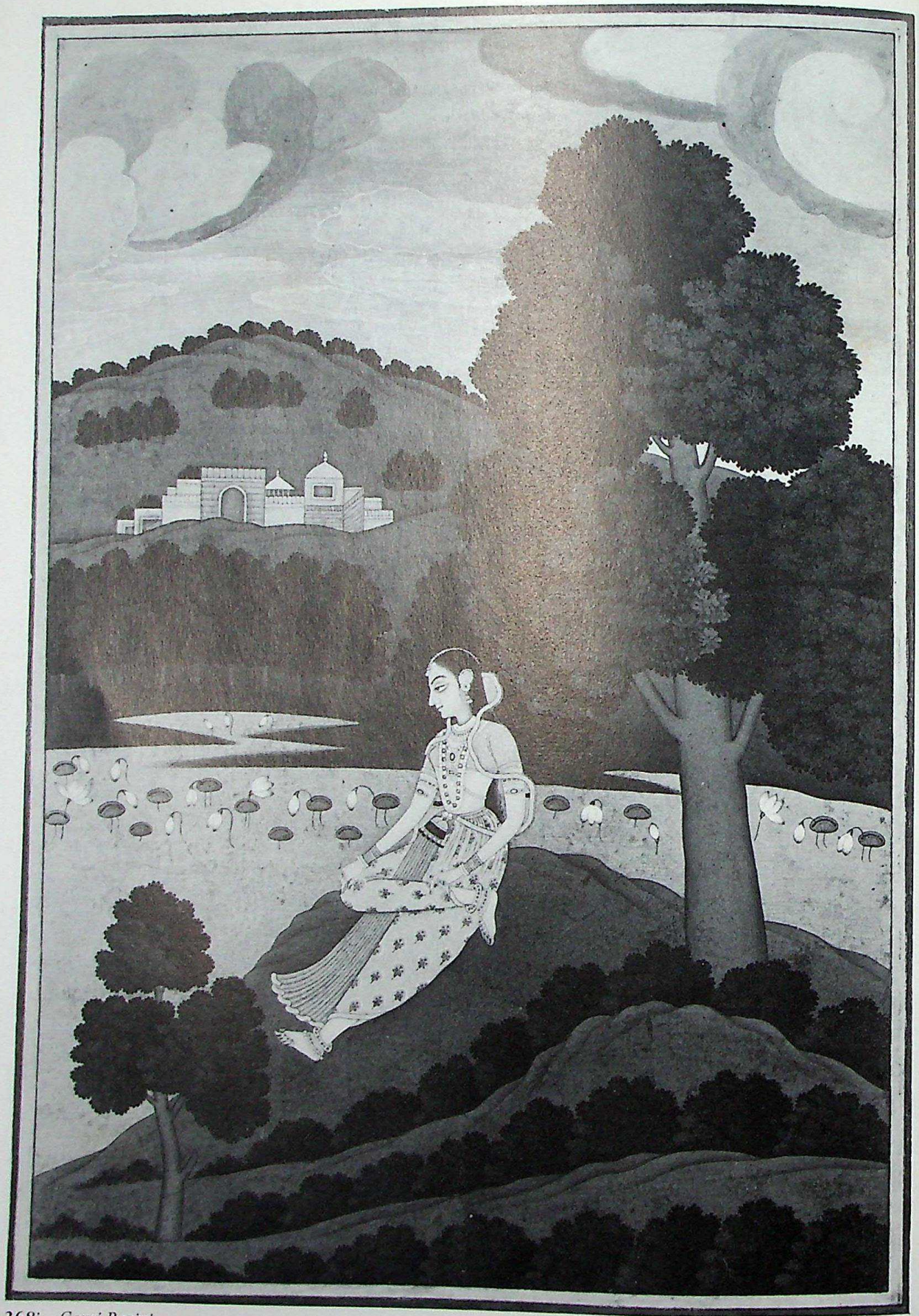


365iv *Purvi Ragini*. Farrukhabad, *c*1780

366 A river landscape. Murshidabad, *c*1750–60

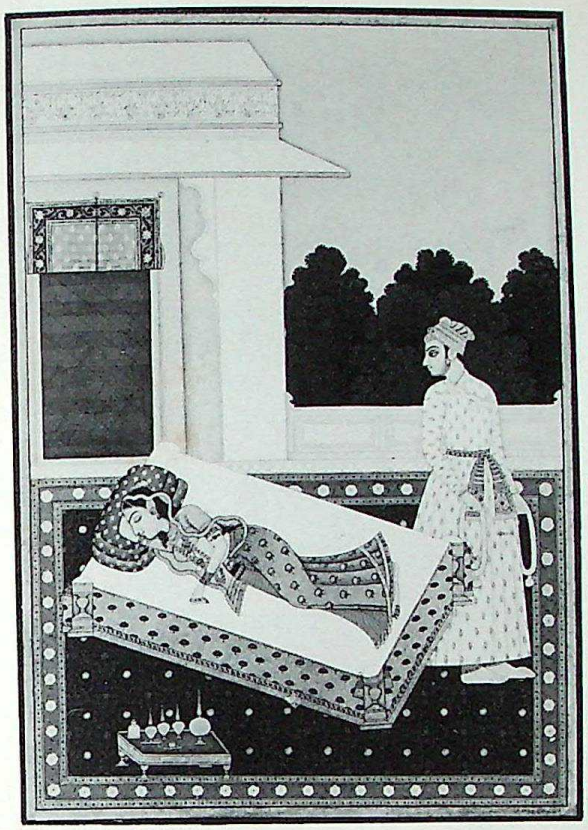
367 Sultan Ibrahim Adham of Balkh. Murshidabad, *c*1760

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

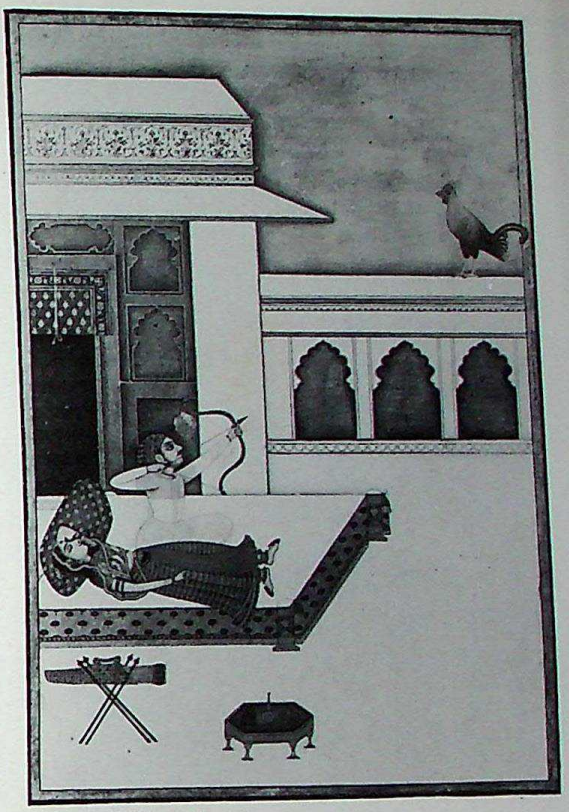


368i *Gauri Ragini*

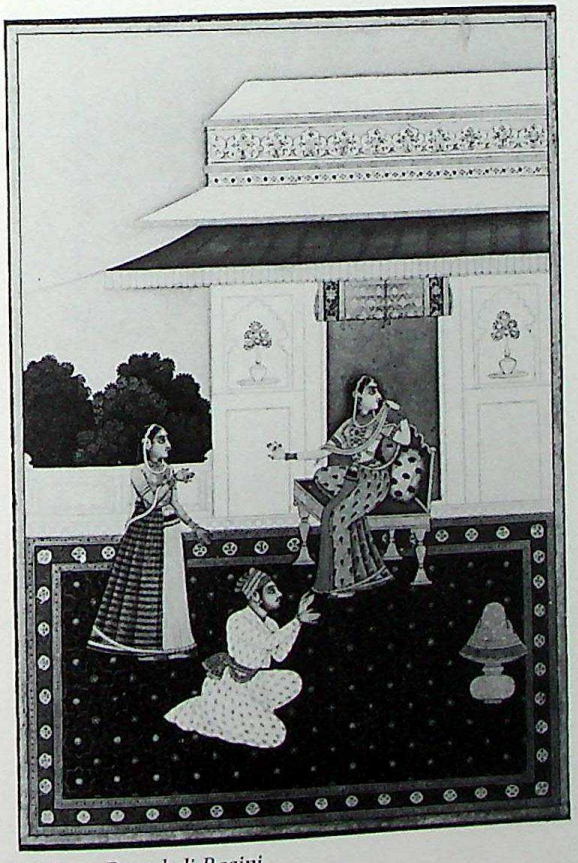
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



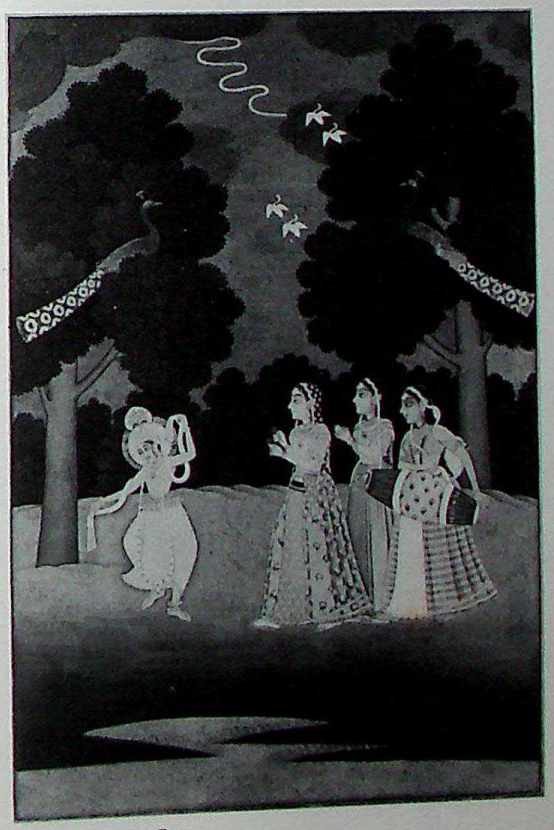
368ii *Lalita Ragini*



368iii *Vibhasa Ragini*

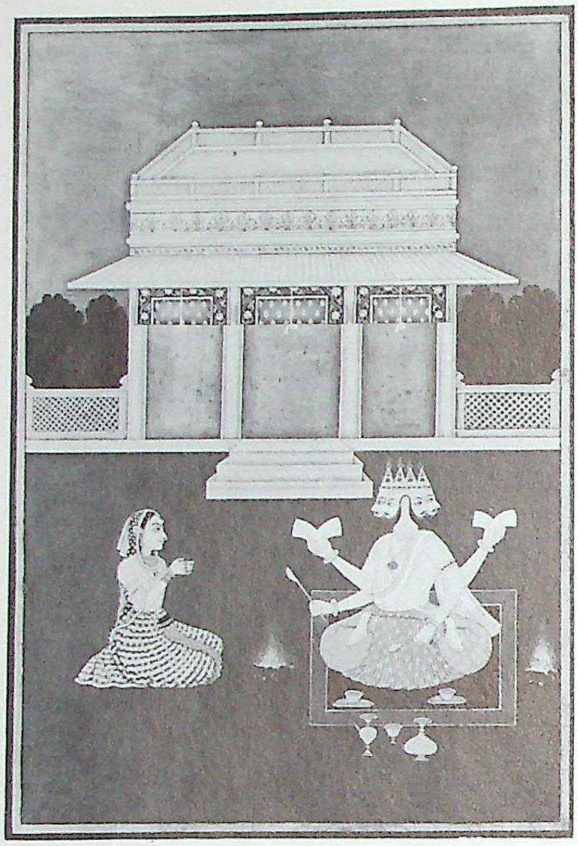


368iv *Ramakali Ragini*

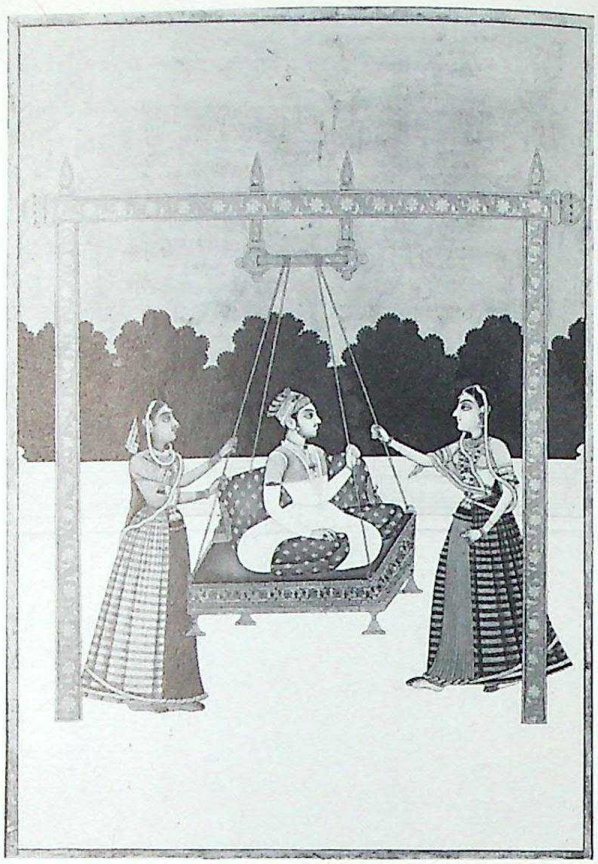


368v *Megha Raga*

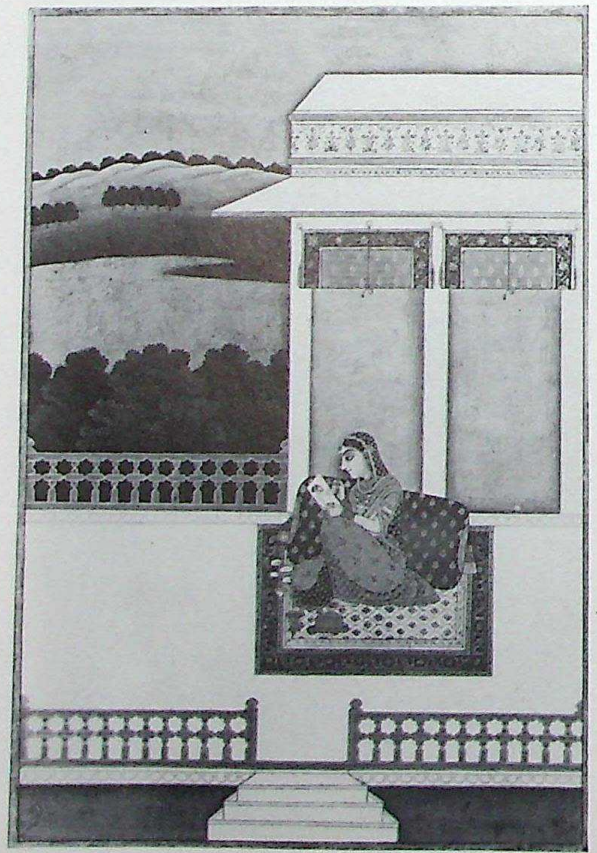
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



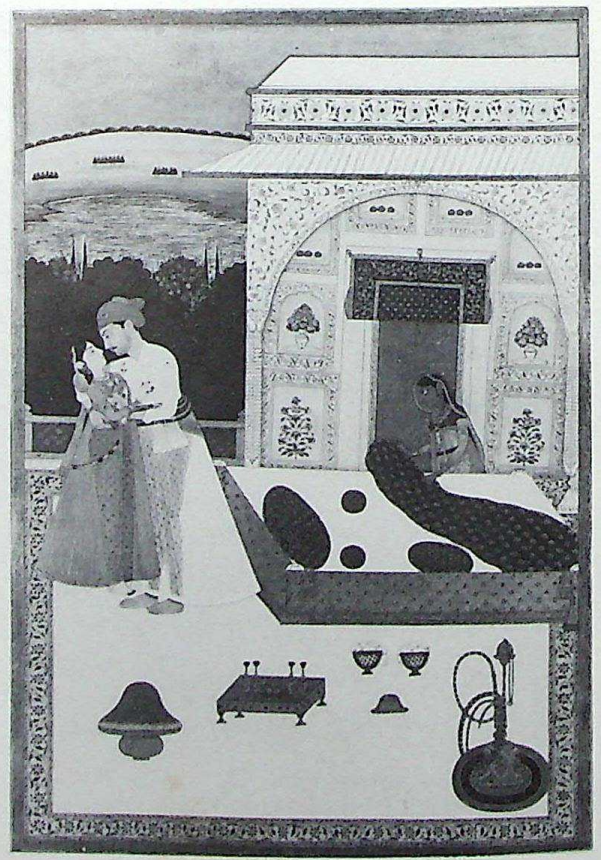
368vi *Khambhavati Ragini*



368vii *Hindola Raga*

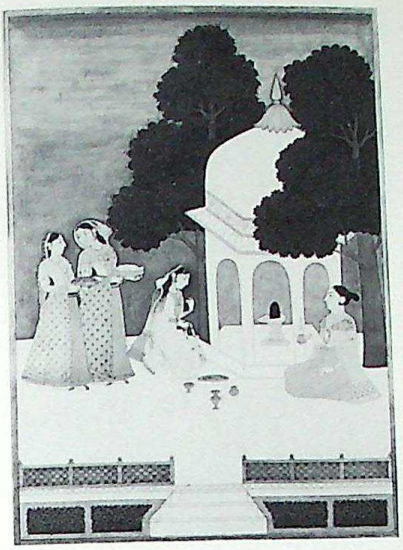


368viii *Dhanasri Ragini*



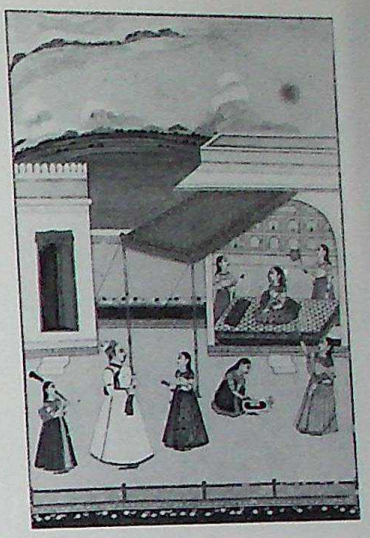
369ii *Malavi Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

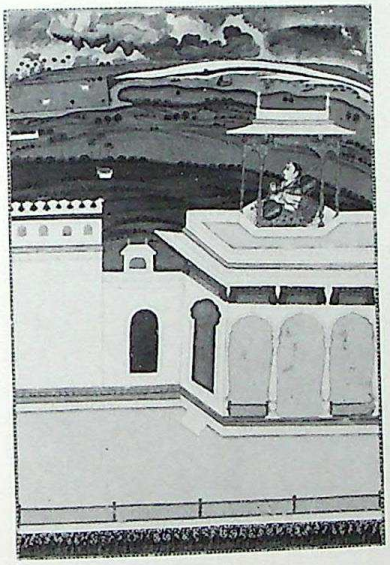


369v *Bhairavi Ragini*

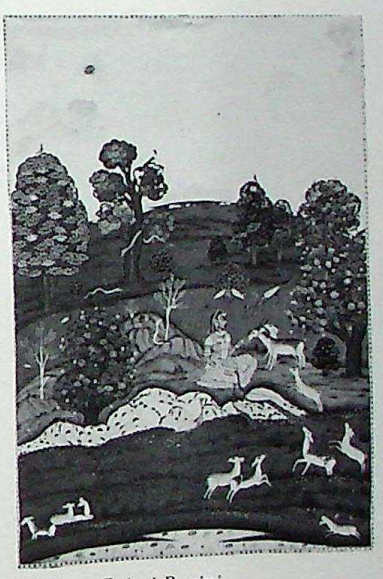
370i *Bhupali Ragini*



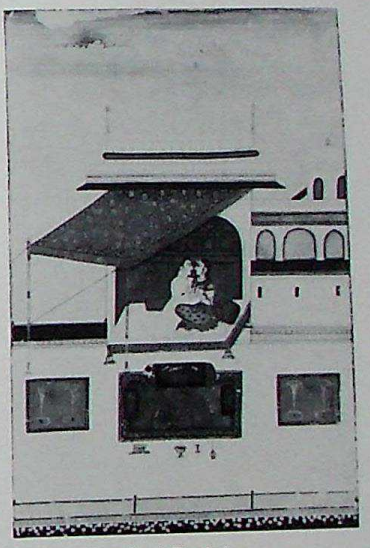
370ii *Tanka Ragini*



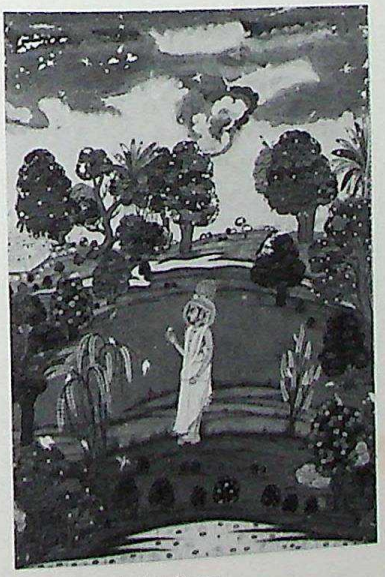
370iii *Malhari Ragini*



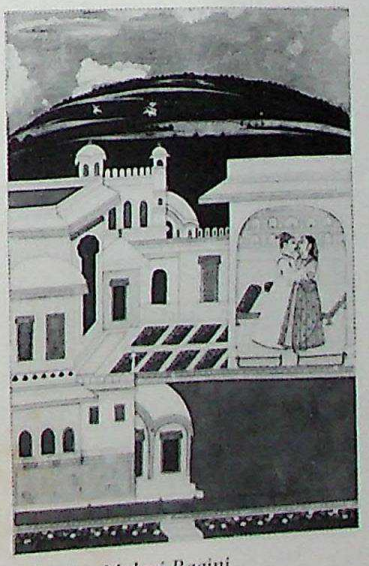
370iv *Gujari Ragini*



370v *Desakari Ragini*



370vi *Megha Raga*

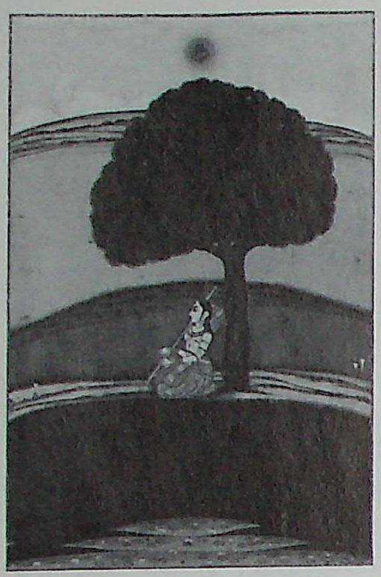


370vii *Malavi Ragini*

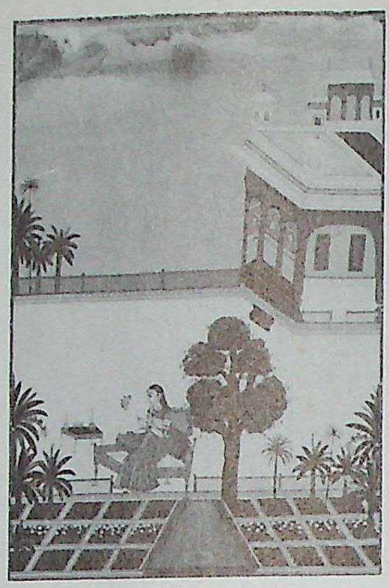
370viii *Vasanta Ragini*

369, 370 MURSHIDABAD, *c*1760

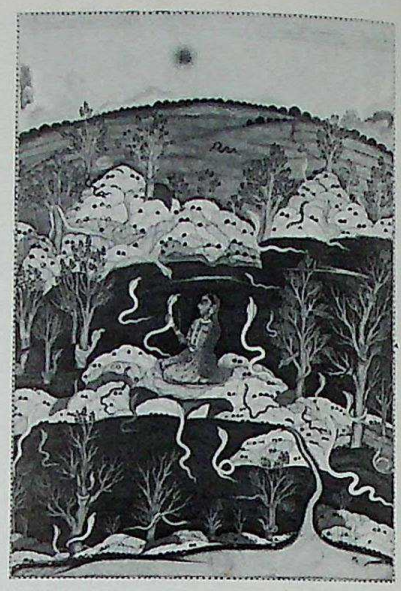
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



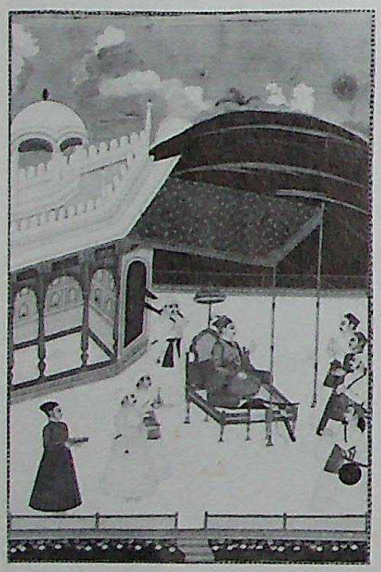
370ix *Sarang Ragini*



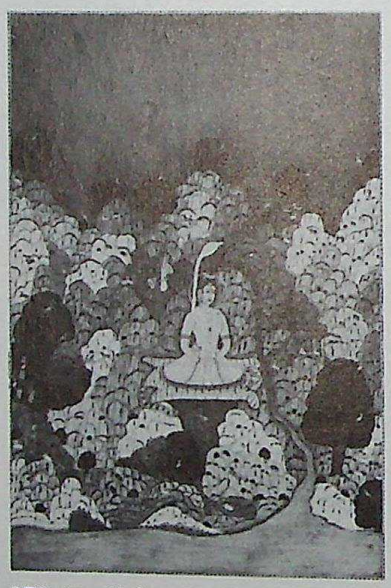
370x *Malasri Ragini*



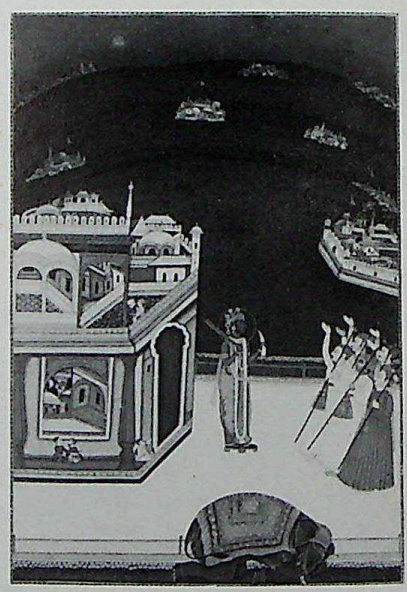
370xi *Asavari Ragini*



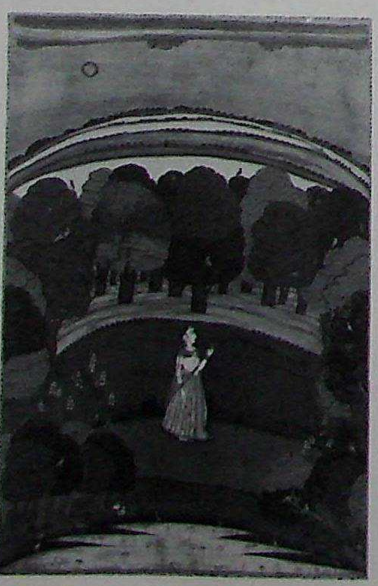
370xii *Sri Raga*



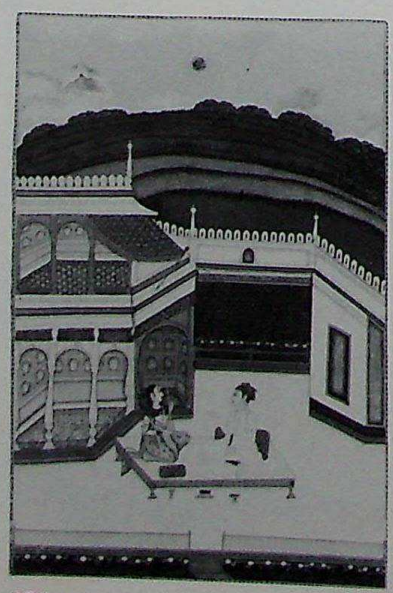
370xiii *Kedara Ragini*



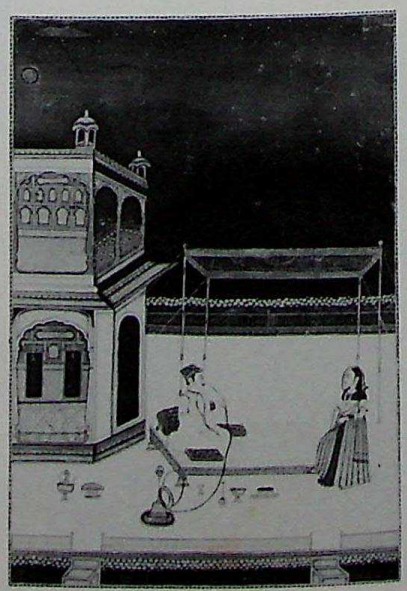
370xiv *Karanata Ragini*



370xvi *Kamoda Ragini*



370xvii *Desi Ragini*



370xviii *Dipaka Raga*

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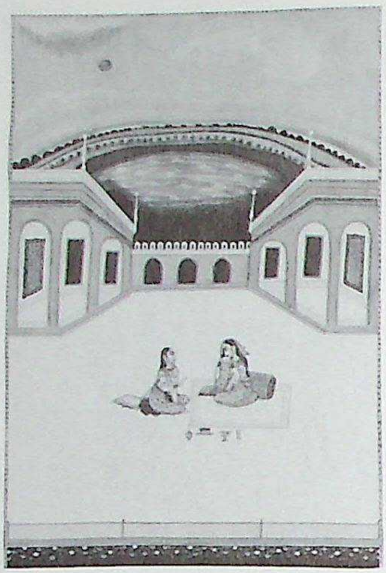
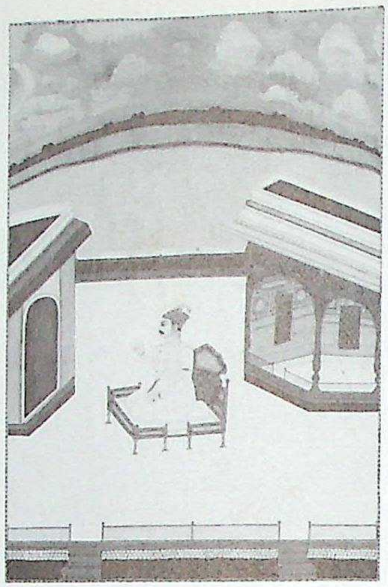
370xv *Nata Ragini*

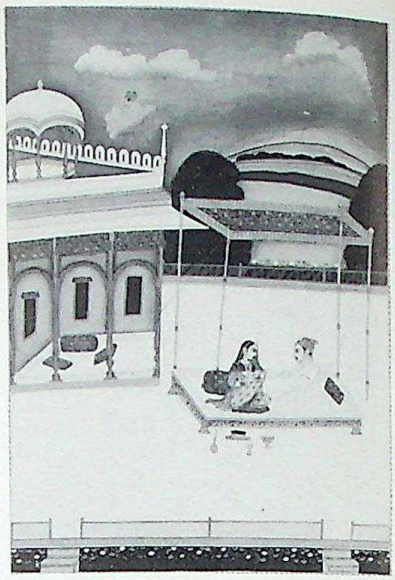
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



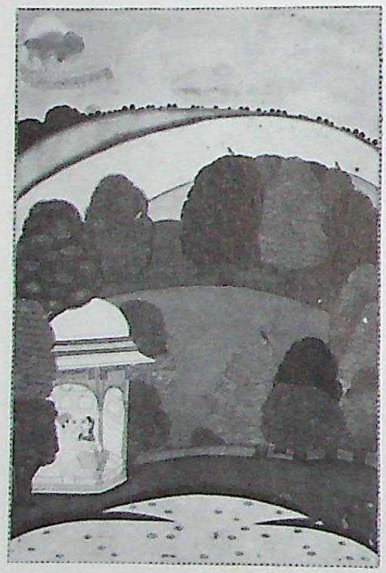
370xix *Patamanjari Ragini*



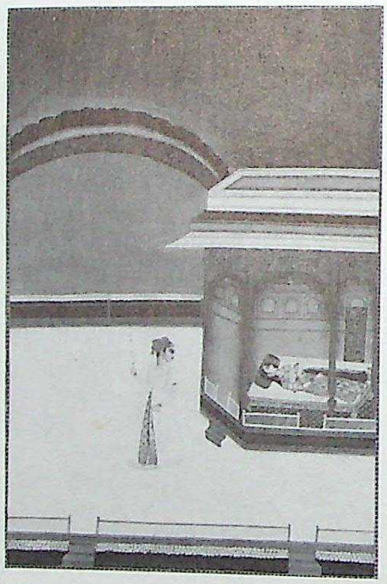
370xx *Desakhya Ragini*



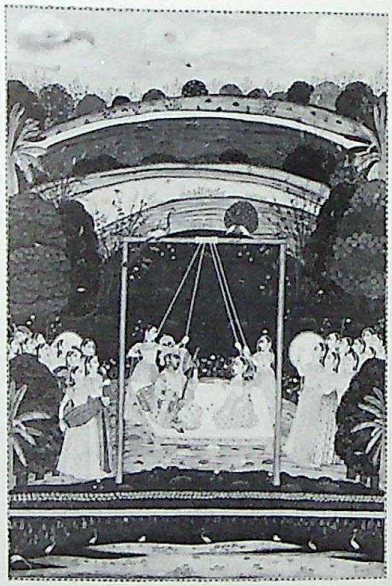
370xxi *Ramakali Ragini*



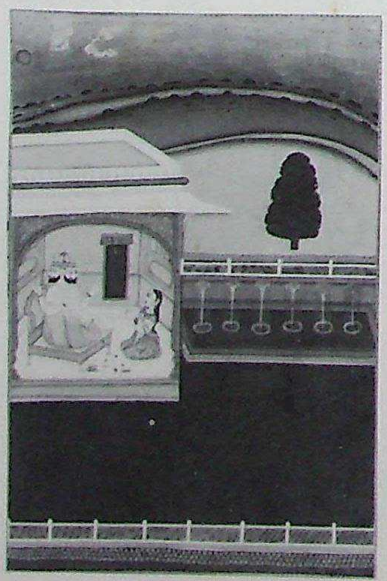
370xxii *Vilavali Ragini*



370xxiii *Lalita Ragini*



370xxiv *Hindola Raga*



370xxv *Khambhavati Ragini*

370xxvii *Kakubha Ragini*

370xxviii *Todi Ragini*

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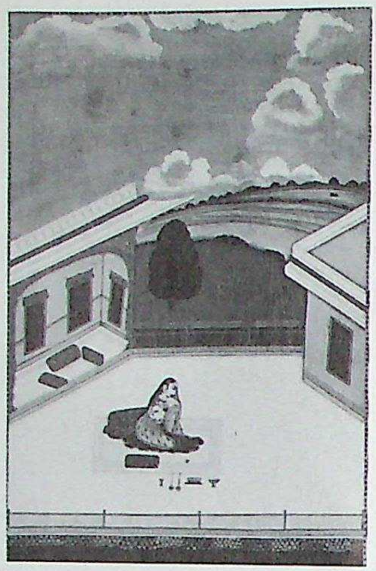
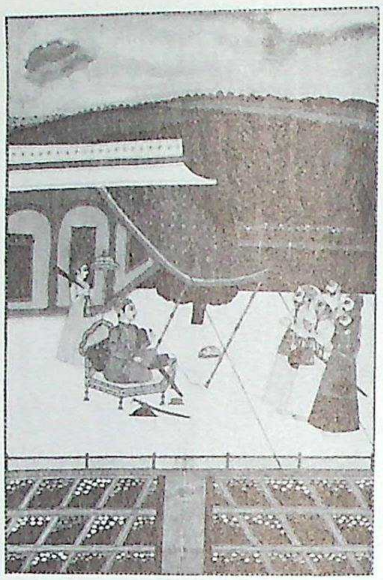
370xxvi *Gauri Ragini*

370 MURSHIDABAD, *c*1760

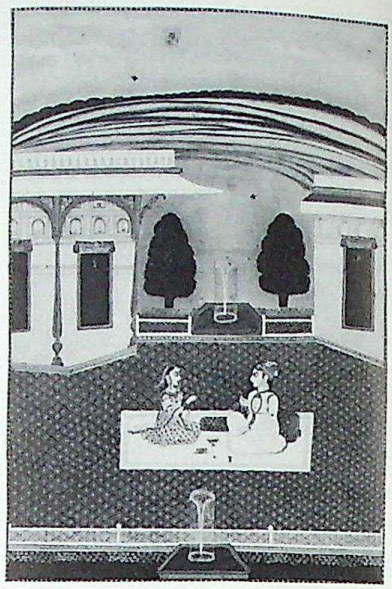
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



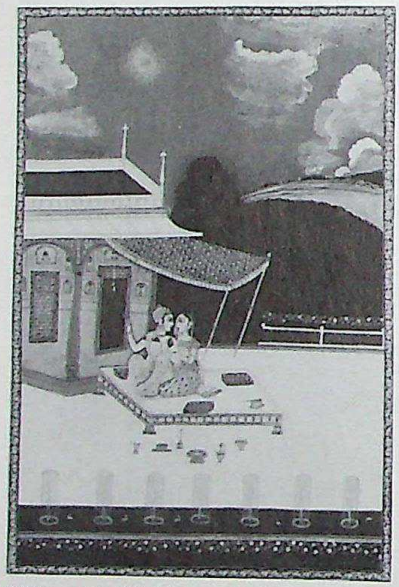
370xxix *Gunakali Ragini*



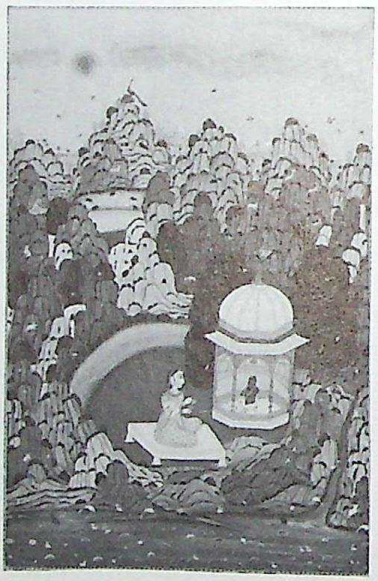
370xxx *Malkos Raga*



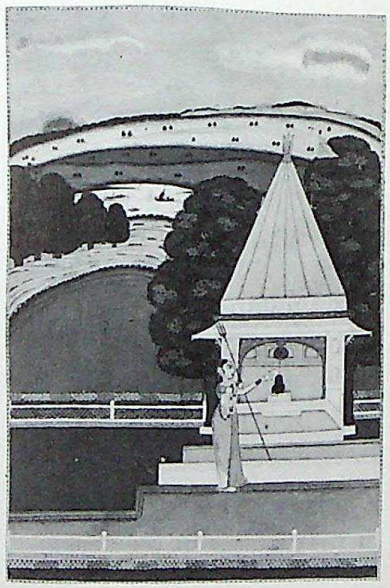
370xxxi *Varari Ragini*



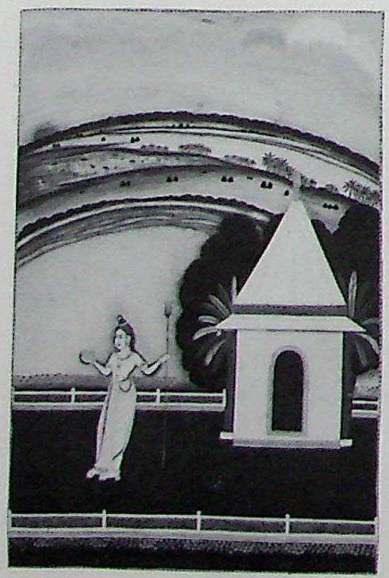
370xxxii *Madhyamadi Ragini*



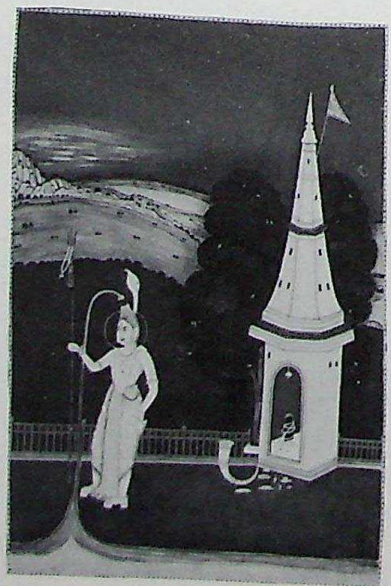
370xxxiii *Bhairavi Ragini*



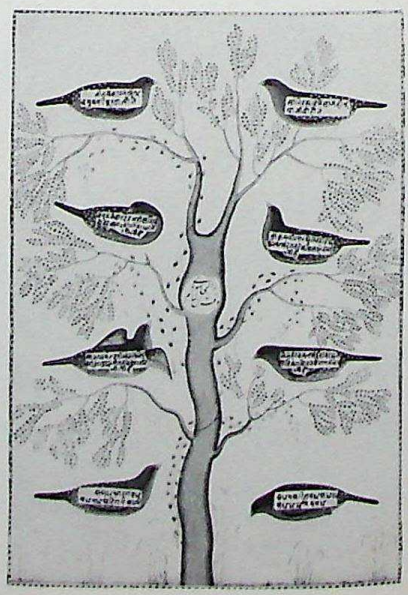
370xxxiv *Saindhavi Ragini*



370xxxv *Bangali Ragini*



370xxxvi *Bhairava Raga*



370iv *Bhupali Ragini*

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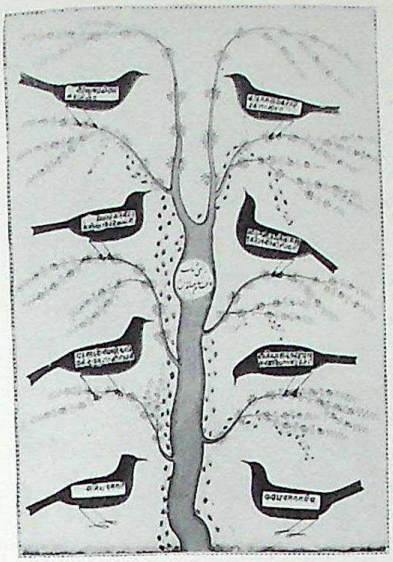
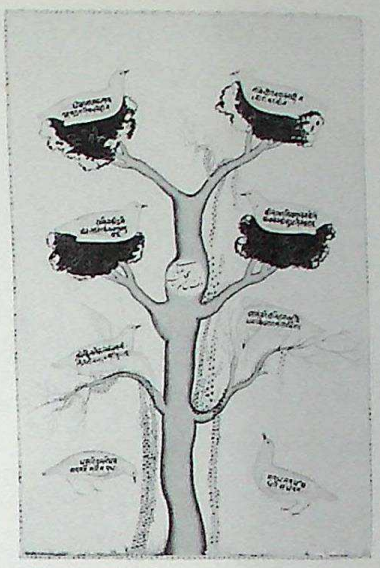
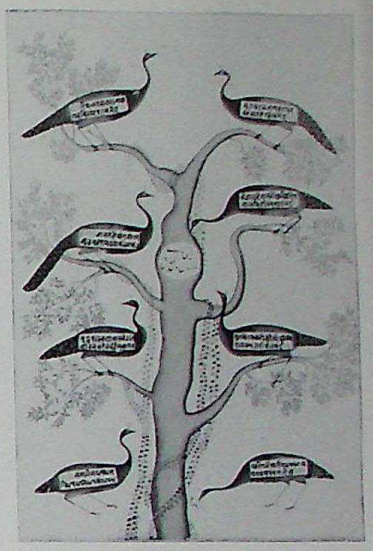


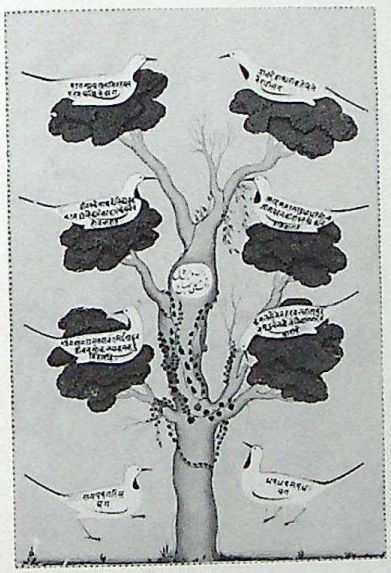
370ii *v* *Tanka Ragini*



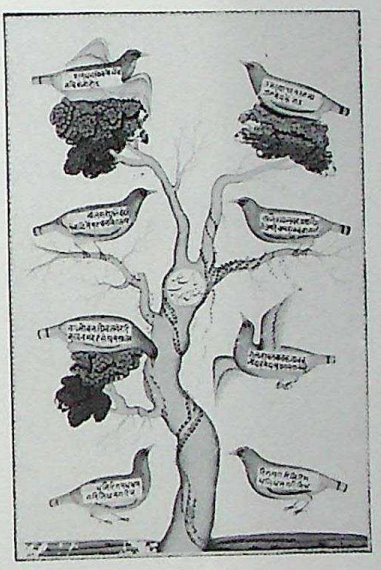
370iii *v* *Malhari Ragini*



370iv *v* *Gujari Ragini*

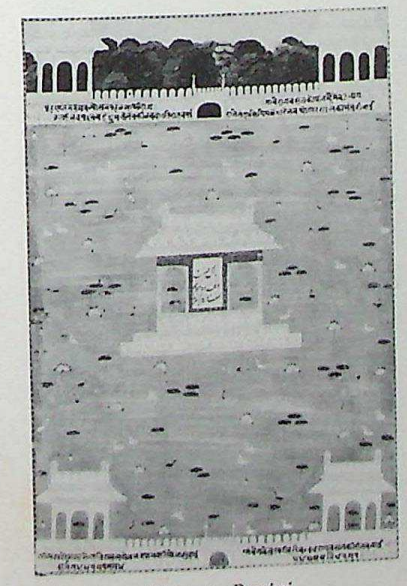


370v *v* *Desakari Ragini*

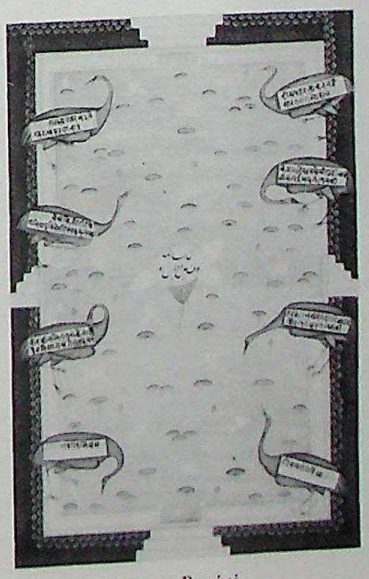


370vi *v* *Megha Raga*

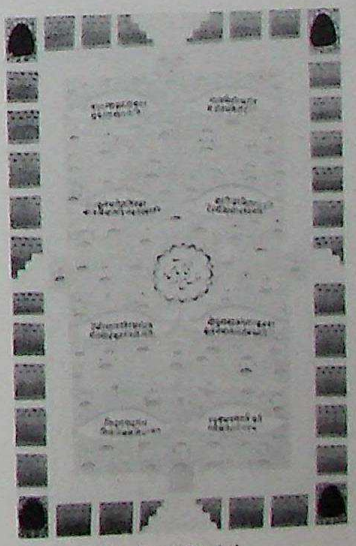
370vii *v* *Malavi Ragini*



370viii *v* *Vasanta Ragini*

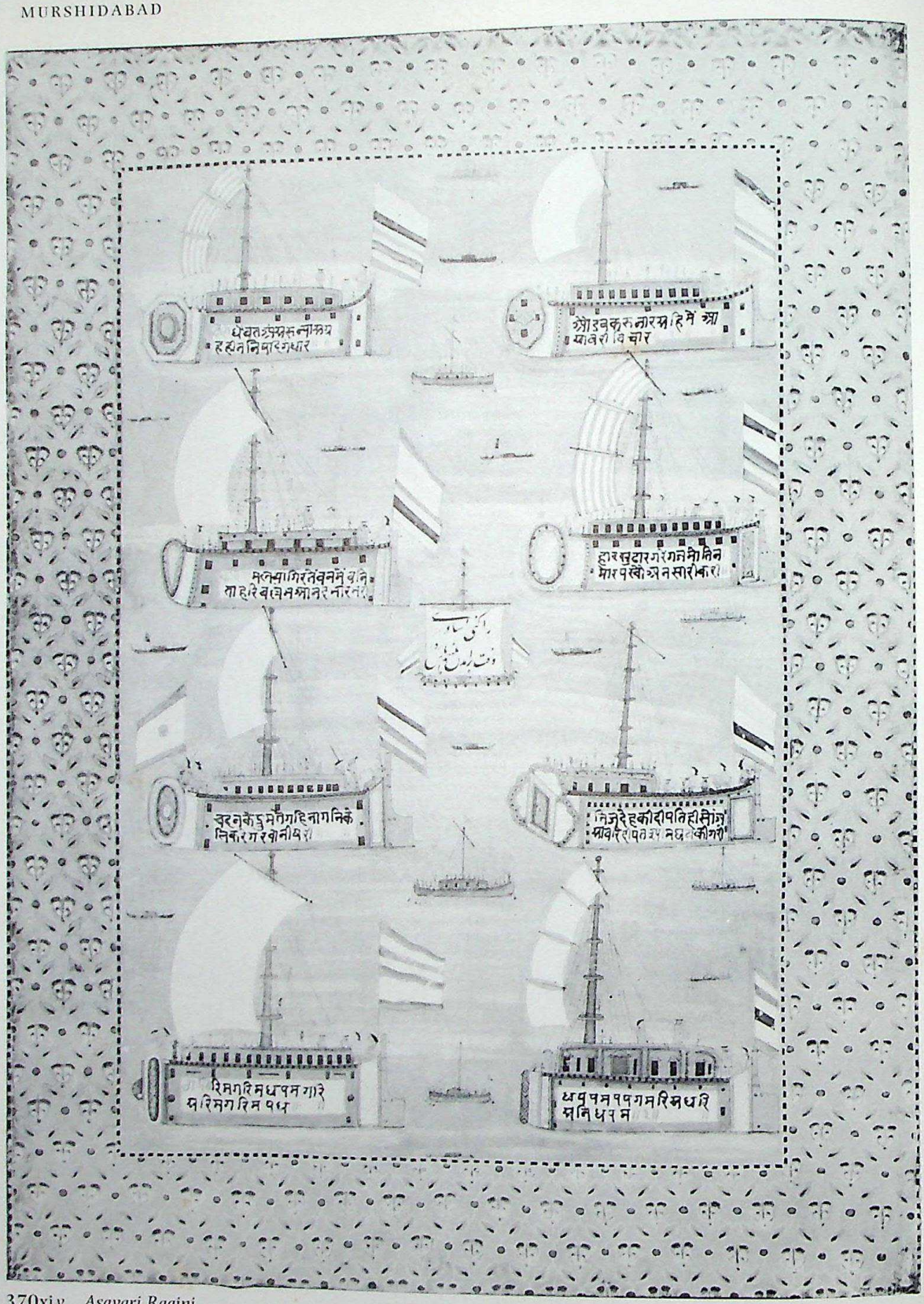


370ix *v* *Sarang Ragini*



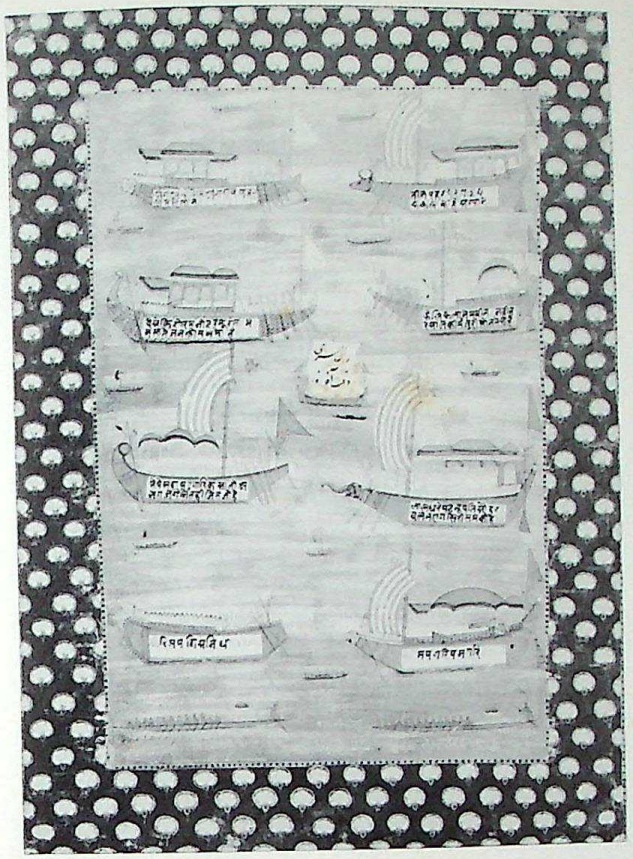
370x *v* *Malasri Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

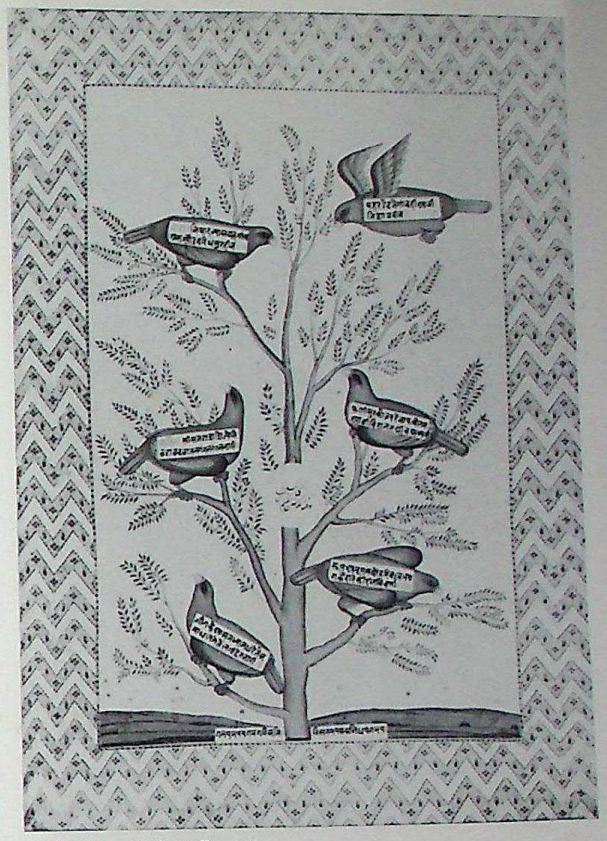


370xiv *Asavari Ragini*

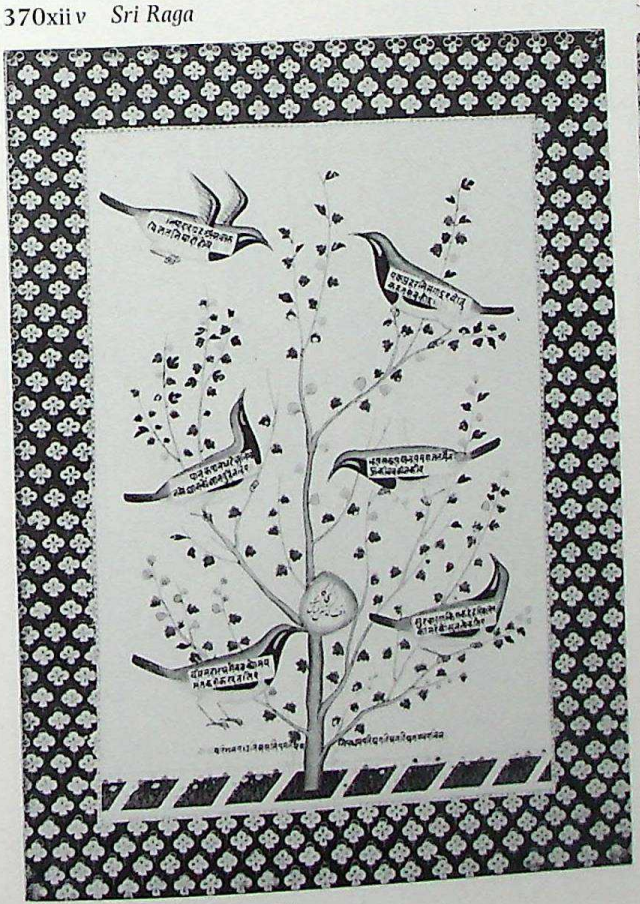
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



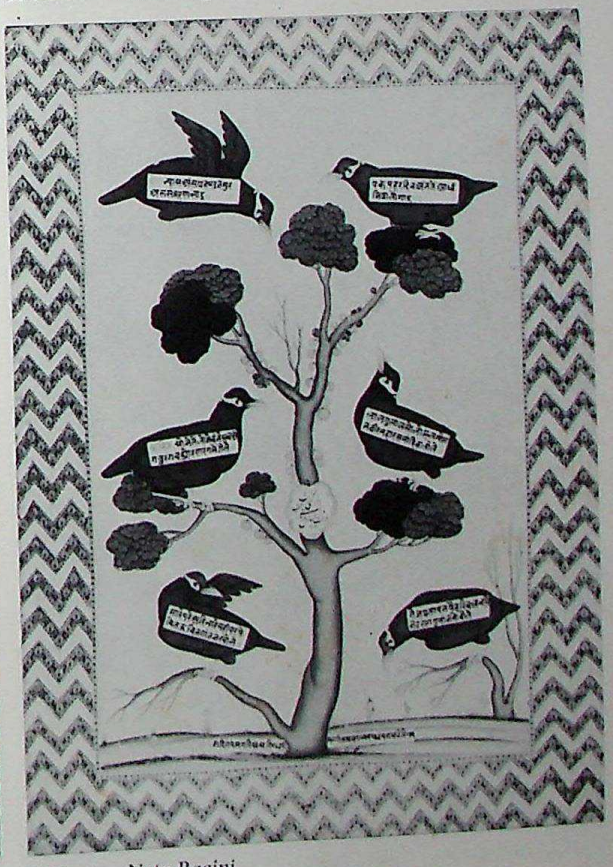
370xii v *Sri Raga*



370xiii v *Kedara Ragini*

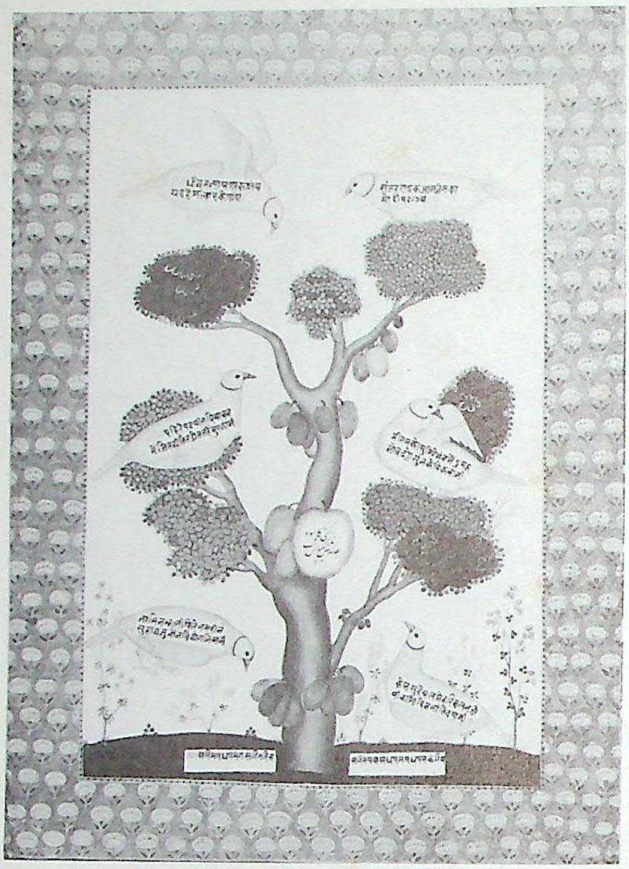


370xiv v *Karanata Ragini*

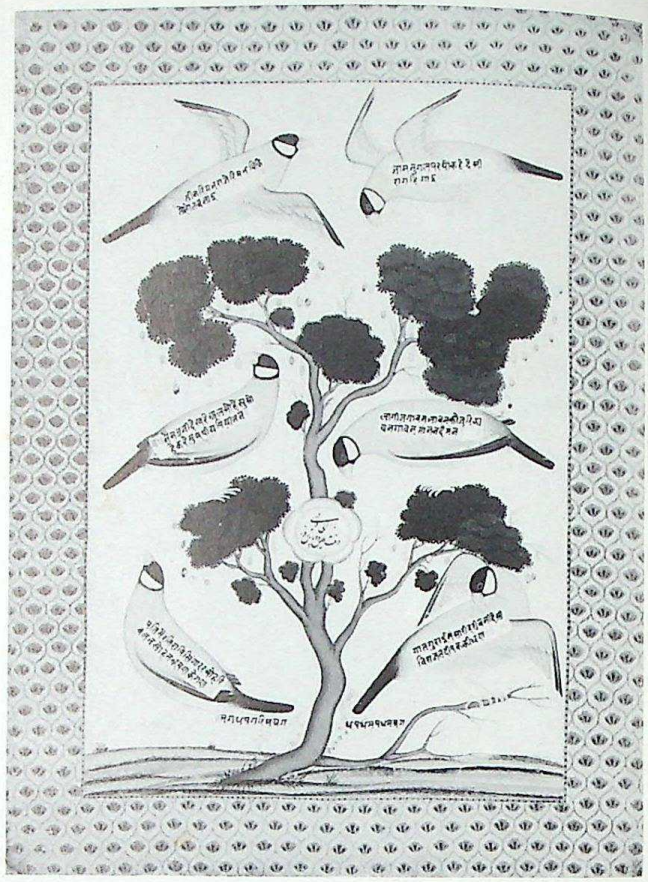


370xv v *Nata Ragini*

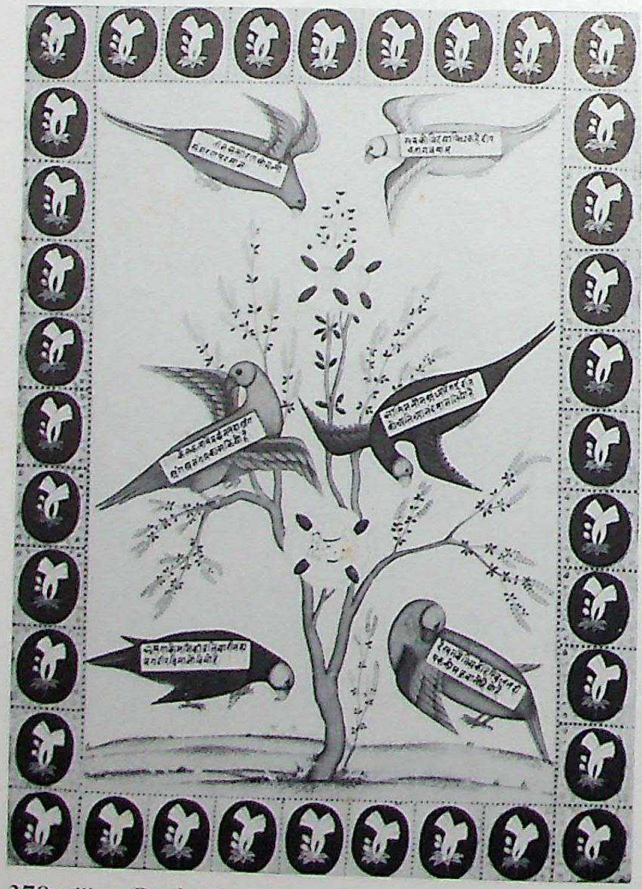
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



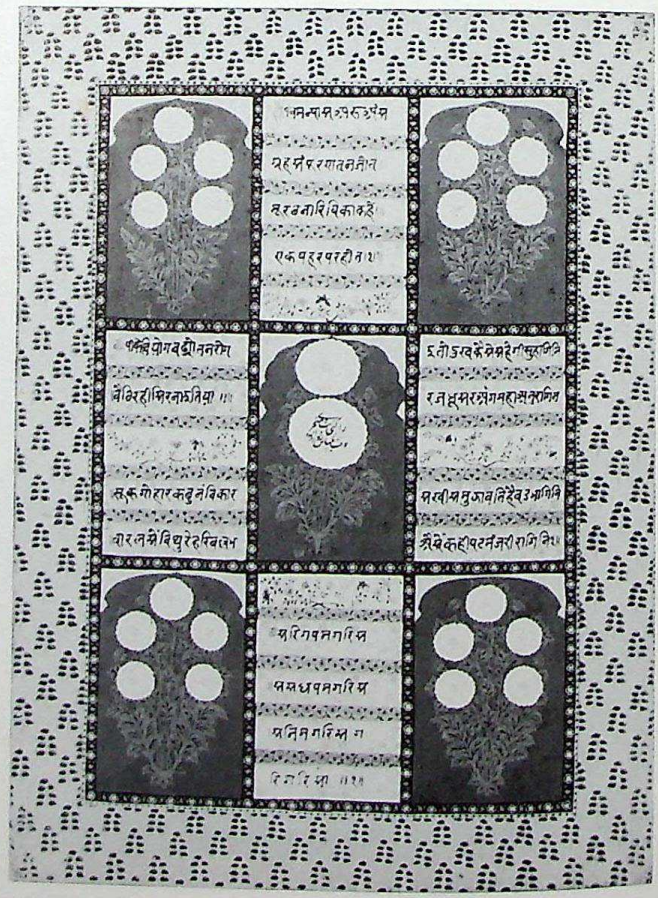
370xvi *v* *Kamoda Ragini*



370xvii *v* *Desi Ragini*

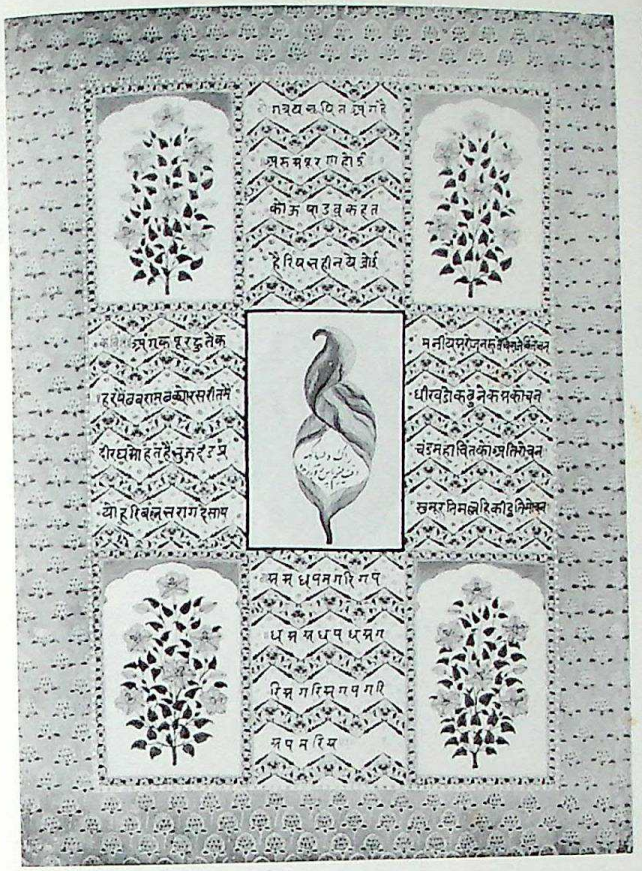


370xviii *v* *Dipaka Raga*



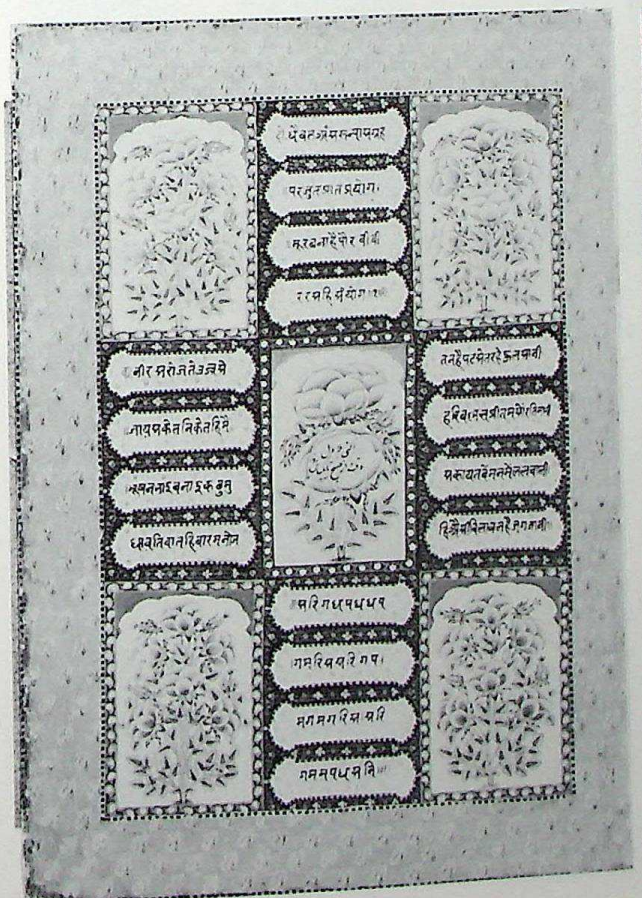
370xix *v* *Patamanjari Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

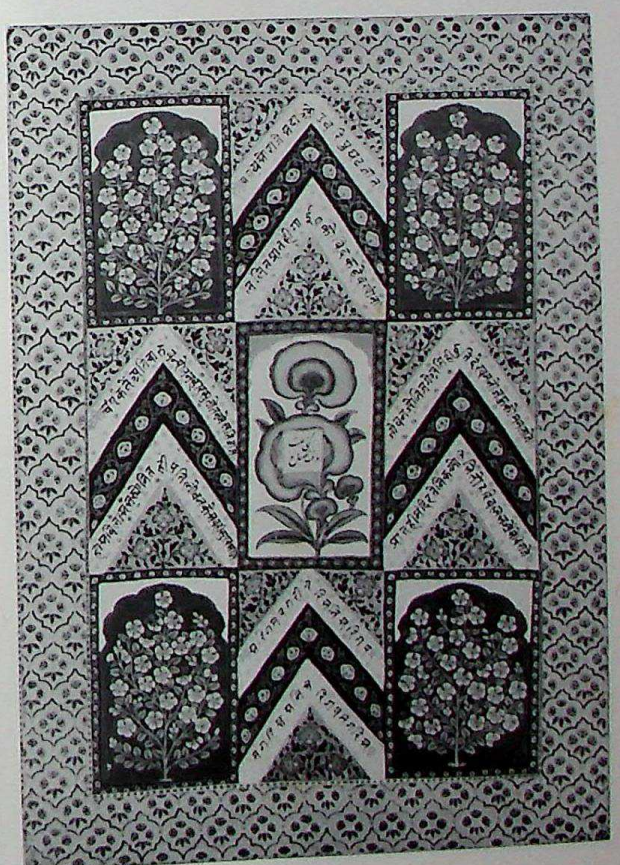


370xxv *Desakhya Ragini*

370xxiv *Ramakali Ragini*

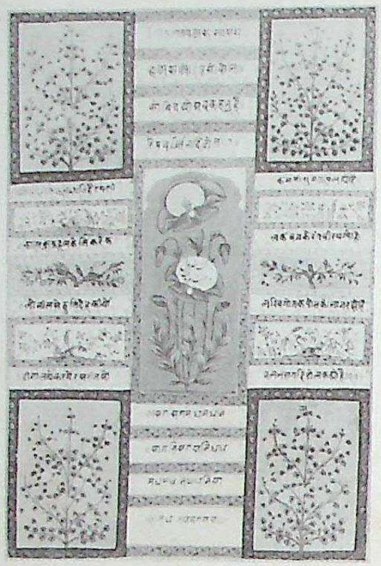


370xxiiv *Vilavali Ragini*

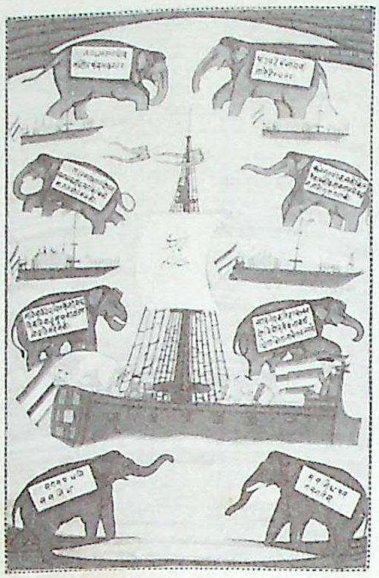


370xxiiiv *Lalita Ragini*

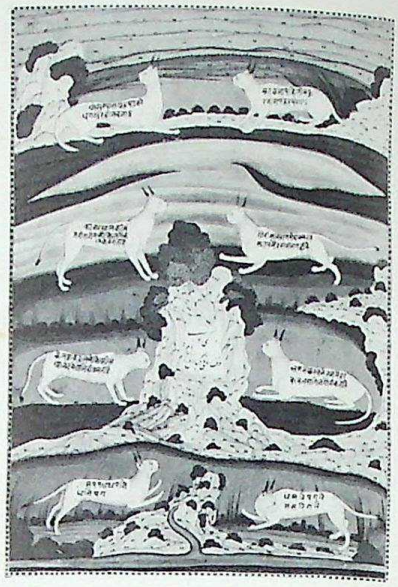
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



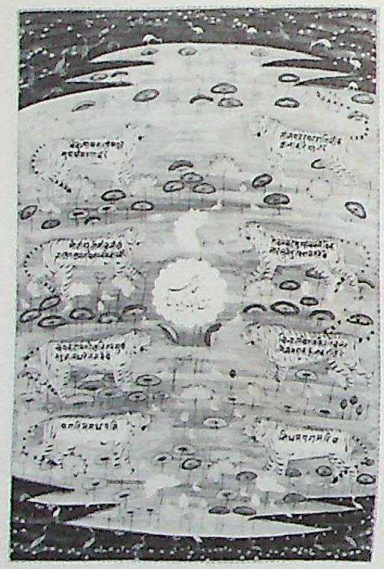
370xxiv v *Hindola Raga*



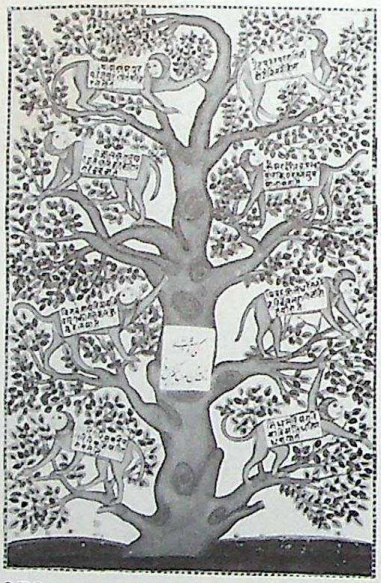
370xxv v *Khambhavati Ragini*



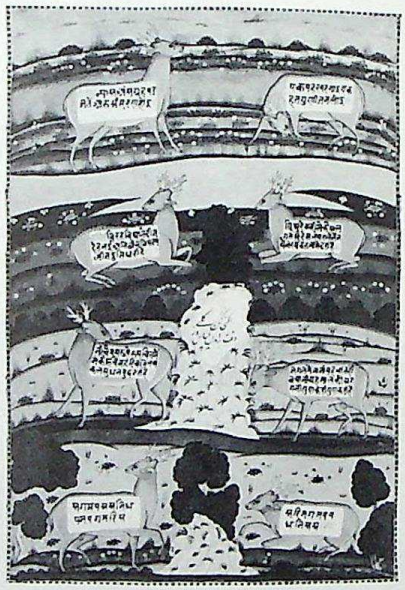
370xxvi v *Gauri Ragini*



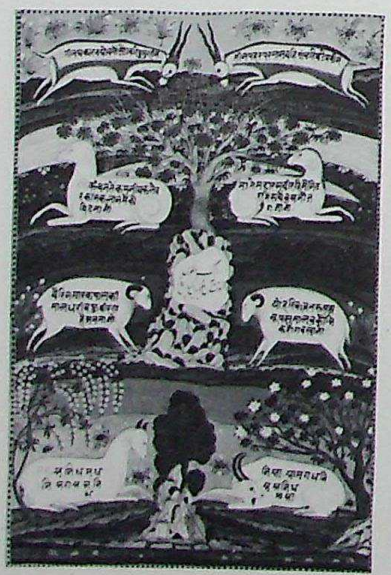
370xxvii v *Kakubha Ragini*



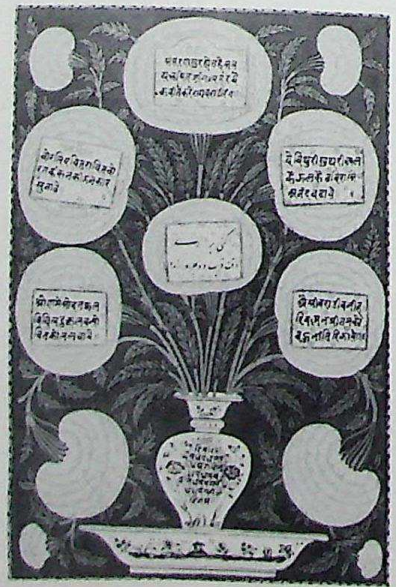
370xxviii v *Todi Ragini*



370xxix v *Gunakali Ragini*



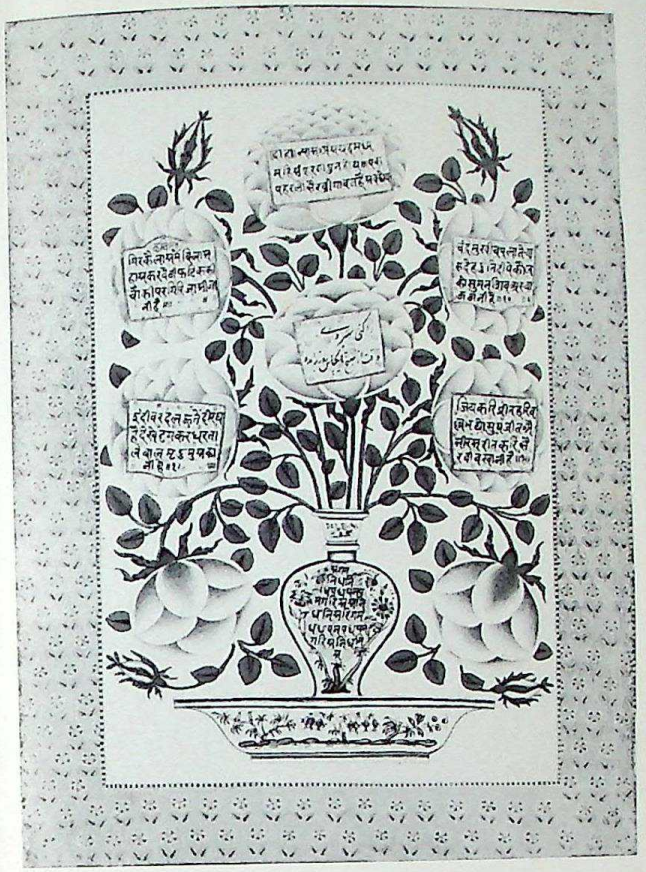
370xxx v *Malkos Raga*



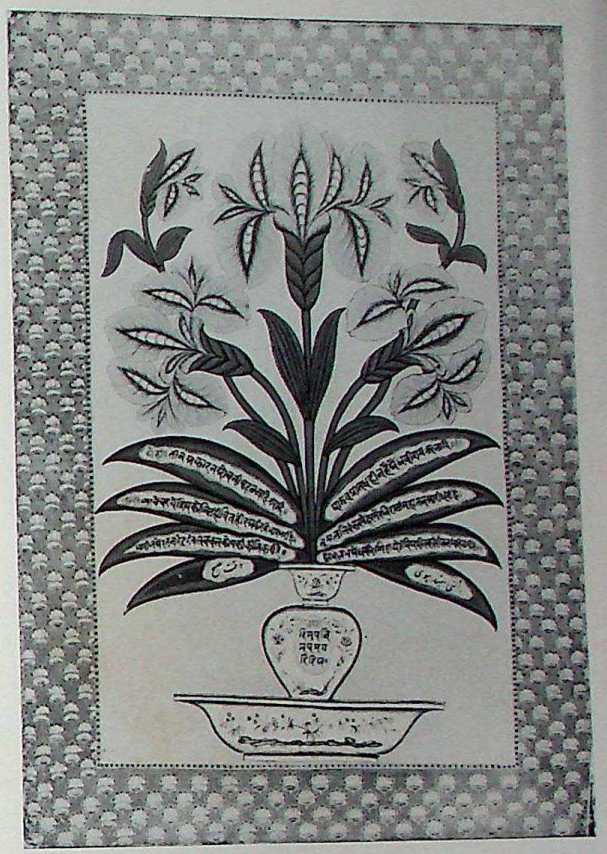
370xxxi v *Varari Ragini*

370xxxii v *Madhyamadi Ragini*

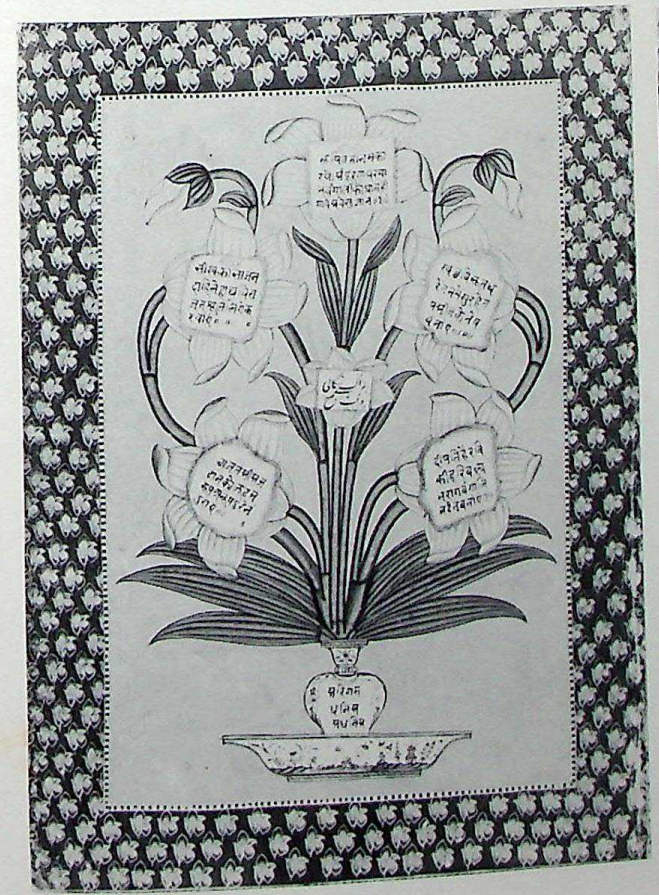
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



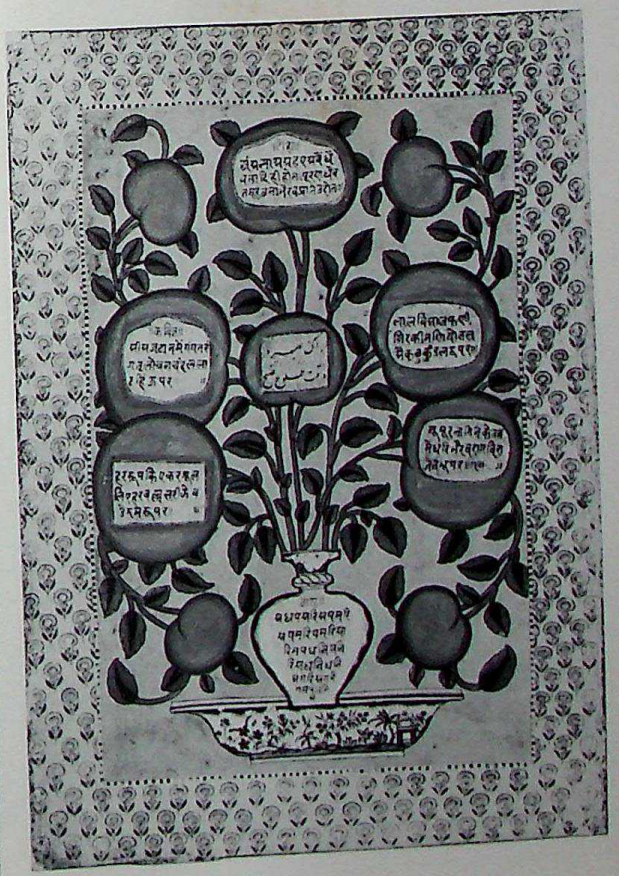
370xxxiii v *Bhairavi Ragini*



370xxxiv v *Saindhavi Ragini*

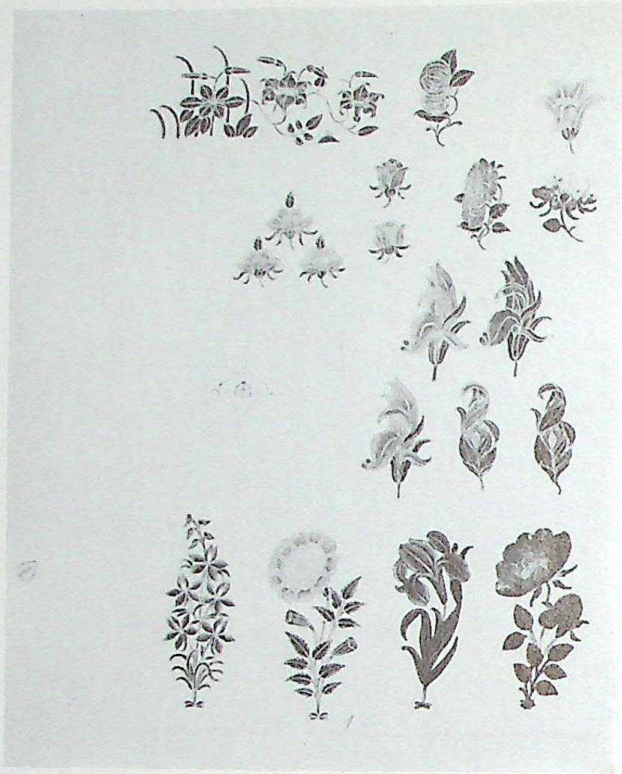


370xxxv v *Bangali Ragini*

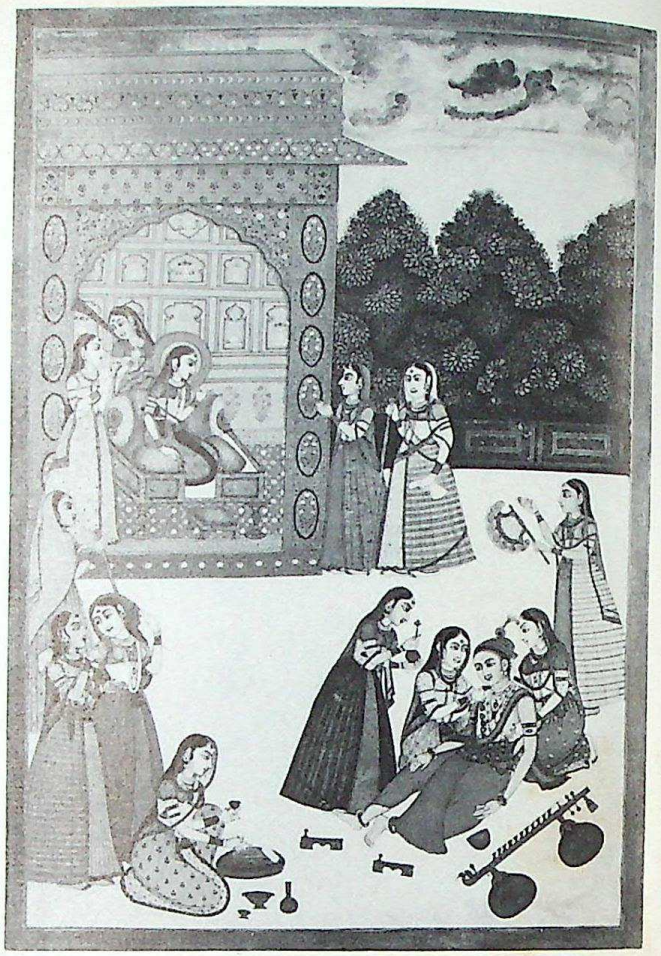


370xxxvi v *Bhairava Raga*

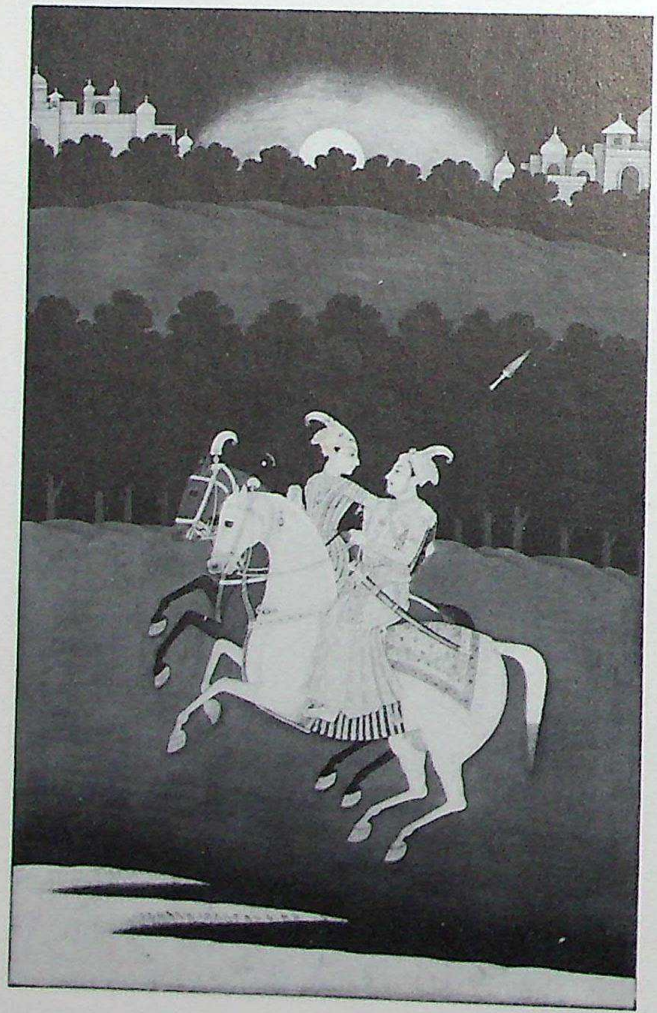
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

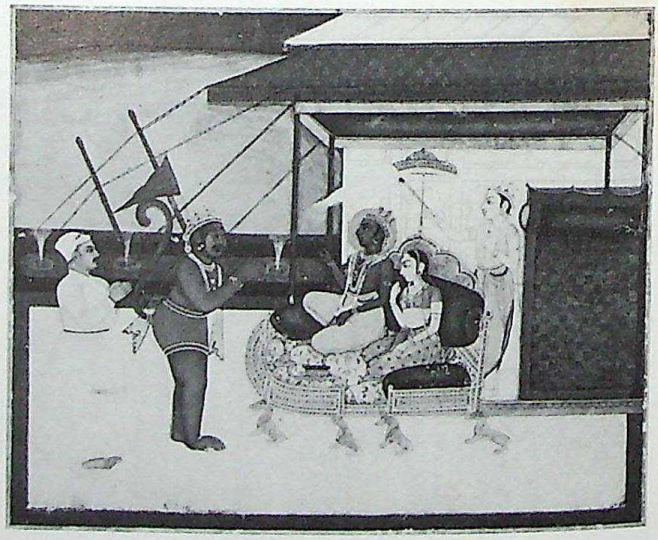


371 Floral designs. Murshidabad, *c*1760



373 A *vina*-player fainting. Murshidabad, *c*1760

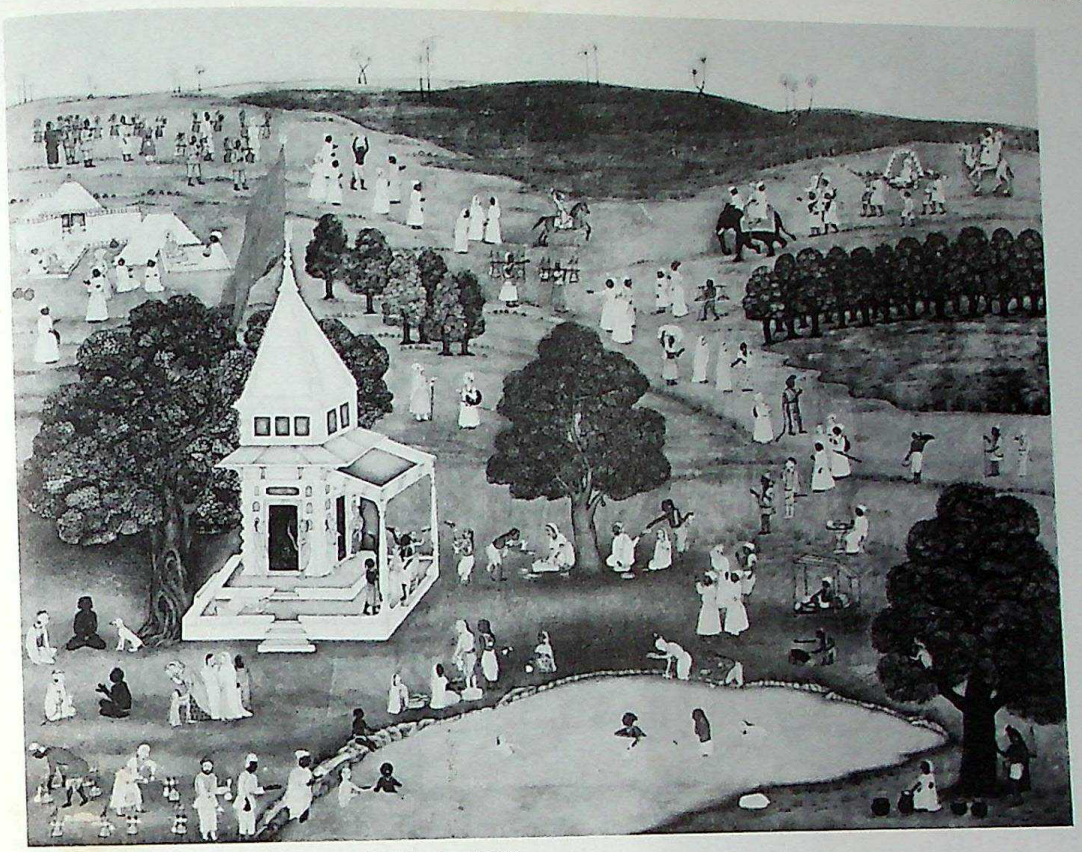




381ii Rama and Sita. Murshidabad, *c*1770

372 Baz Bahadur and Rupmati. Murshidabad, *c*1760

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

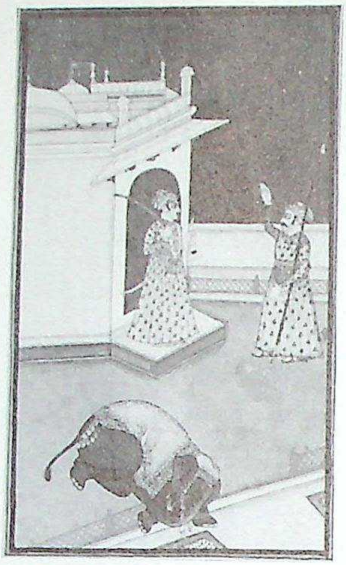


374i A scene at a shrine. Murshidabad, *c*1760

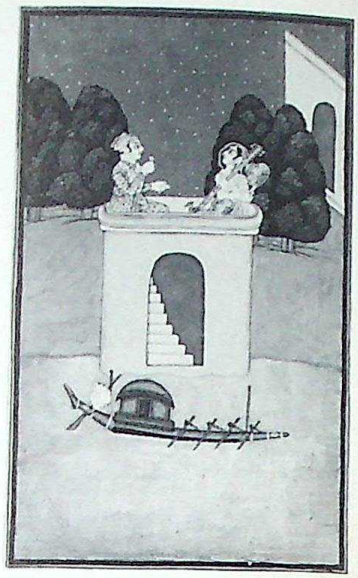
374ii A river scene. Murshidabad, *c*1760

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

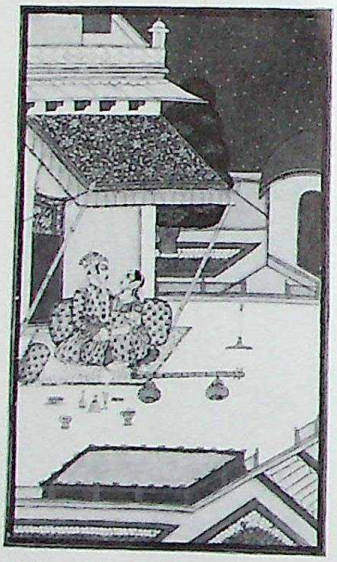
383ii *Malari Ragini*



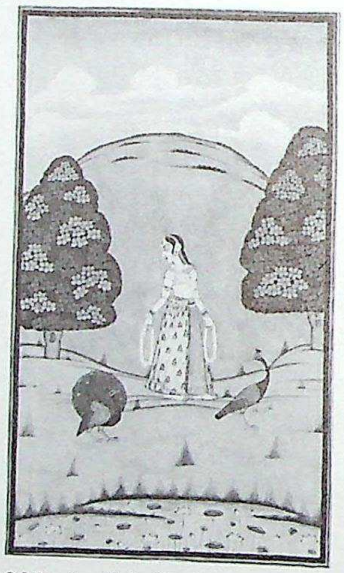
383ix *Kanada Ragini*



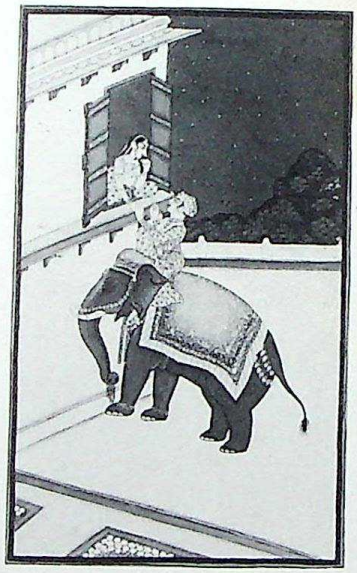
383x *Kedara Ragini*



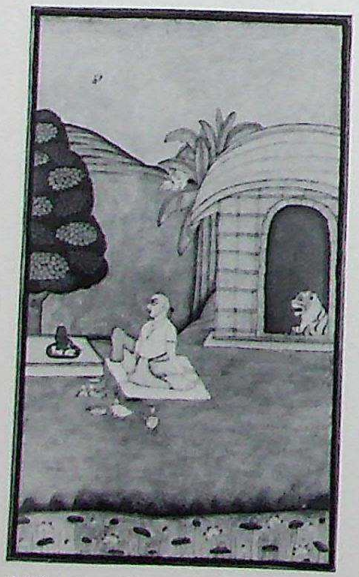
383xi *Dipaka Raga*



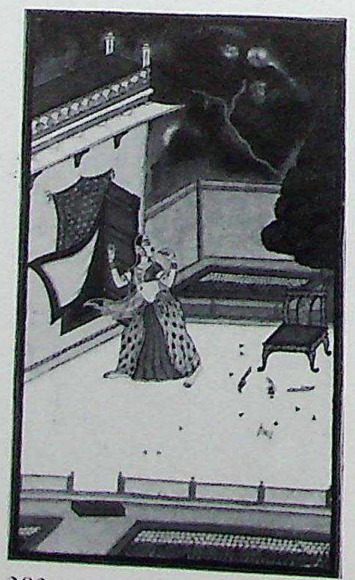
383xvi *Kakubha Ragini*



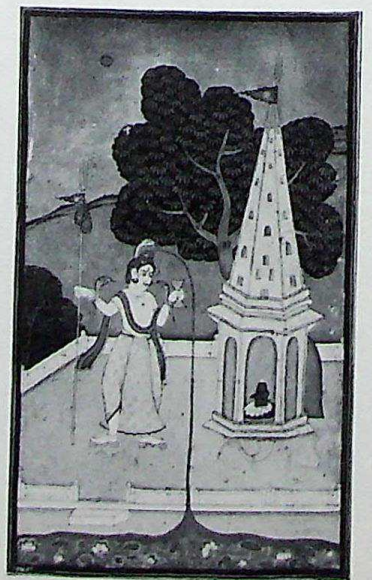
383xix *Vihagra Ragini*



383xxiv *Bangali Ragini*

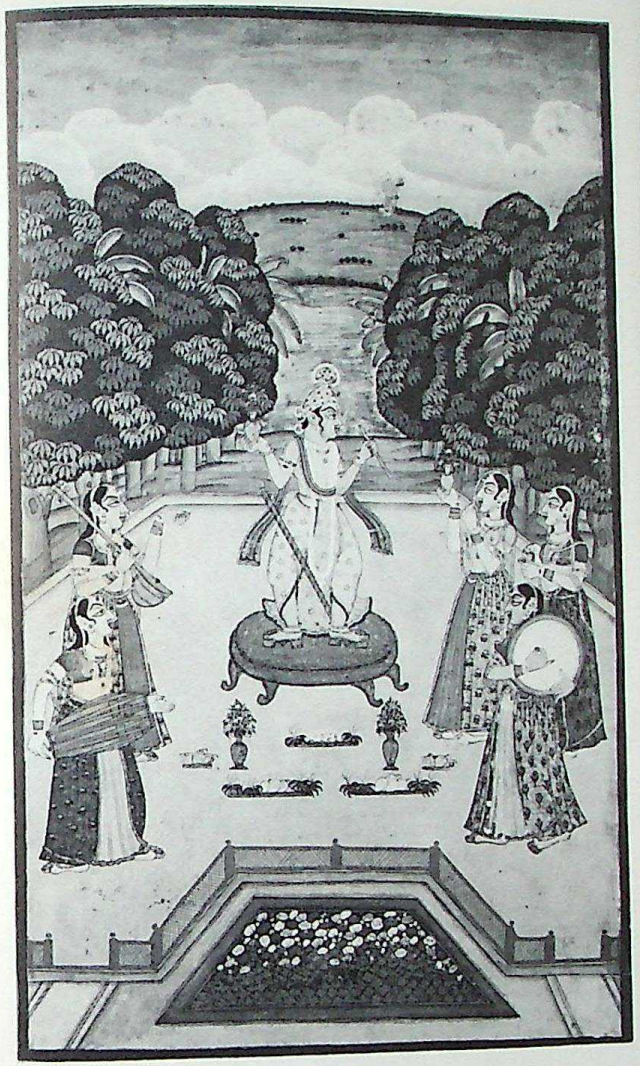


383xxvi *Madhumadhavi Ragini*



383xxvii *Bhairava Raga*

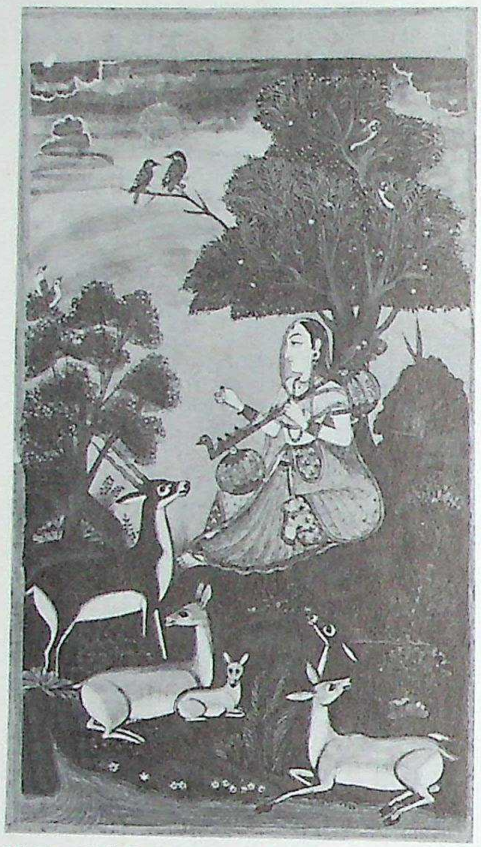
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



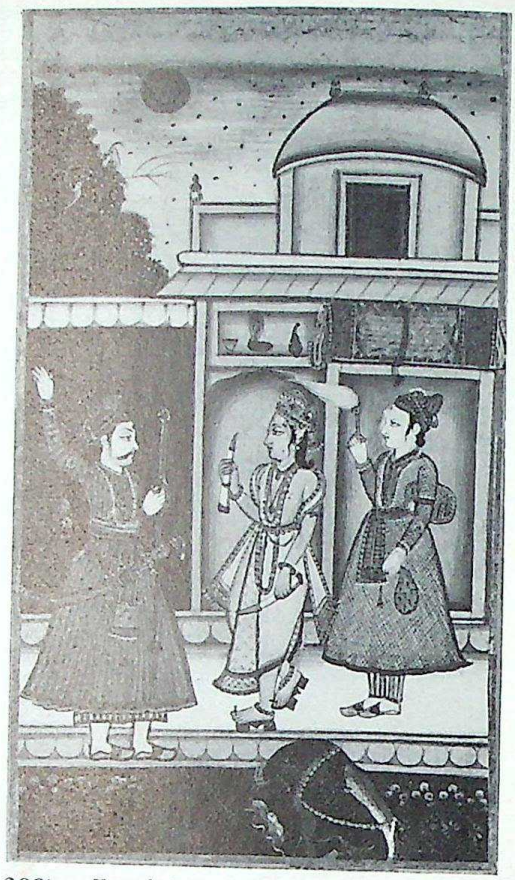
383xxix *Vasanta Ragini*. Murshidabad, *c*1770–75

384 Khwaja Khizr. Murshidabad, *c*1775–80

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



388ii *Todi Ragini*

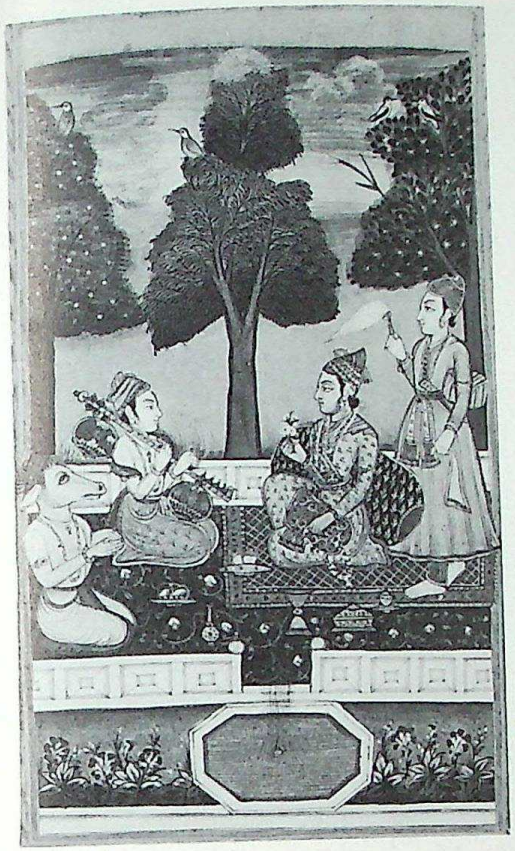


388iv *Kanada Ragini*

388vi *Lalita Ragini*

388vii *Kalanena Ragini*

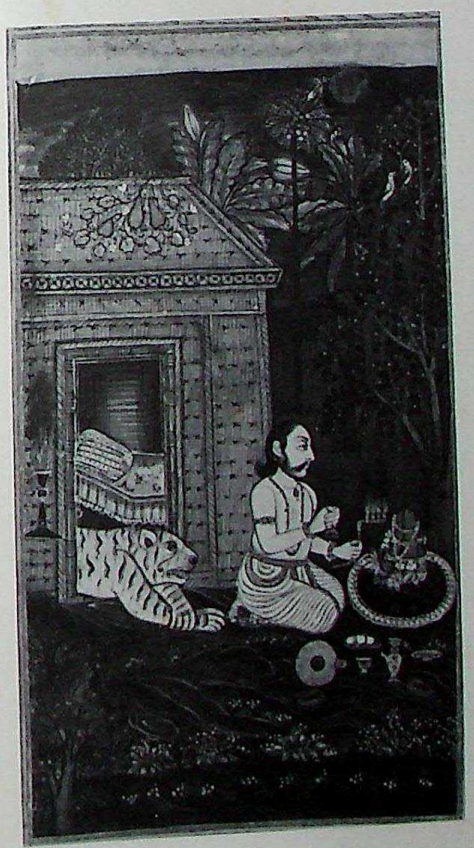
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



388viii *Saranga Ragini*

388ix *Sadi Ragini*

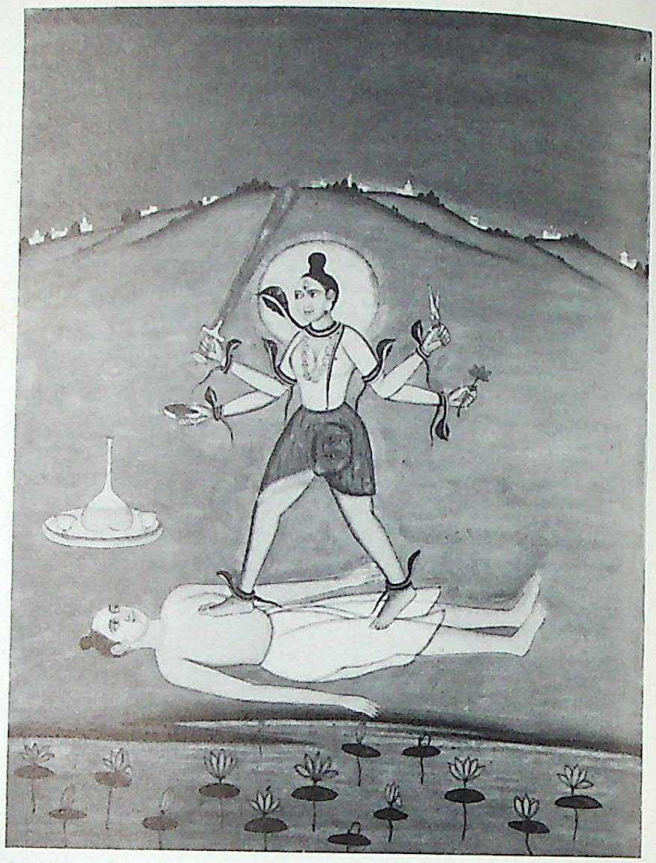
388xii *Gujari Ragini*



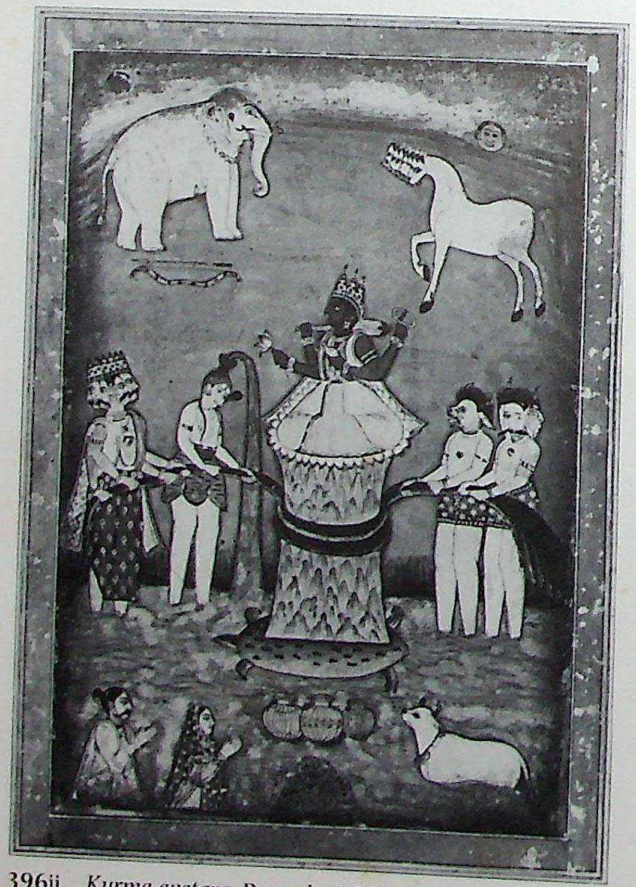
388xvii *Bangala Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

392 The Devi enthroned, with artist's sample borders. Bengal, *c*1770



393iii Tara Devi. Bengal, *c*1770

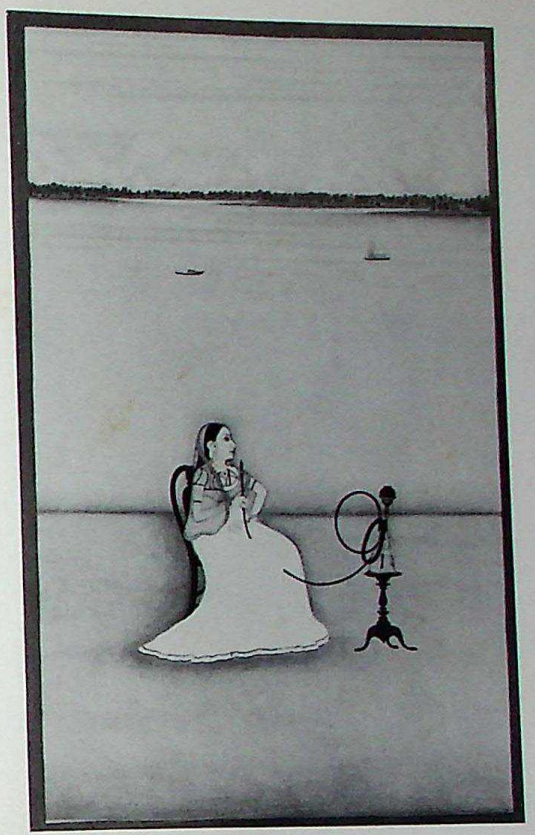


396ii *Kurma avatara*. Bengal, *c*1775–80

396iii *Varaha avatara*. Bengal, *c*1775–80

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

397iii *Varaha avatara*. Bengal, *c*1775–80



399ii An Indian lady. Attributed to Dip Chand
Patna, *c*1764

400i Krishna and Kaliya. By Sona Kumari, Patna, *c*1860

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

399i Ashraf Ali Khan. Attributed to Dip Chand, Patna, *c*1764

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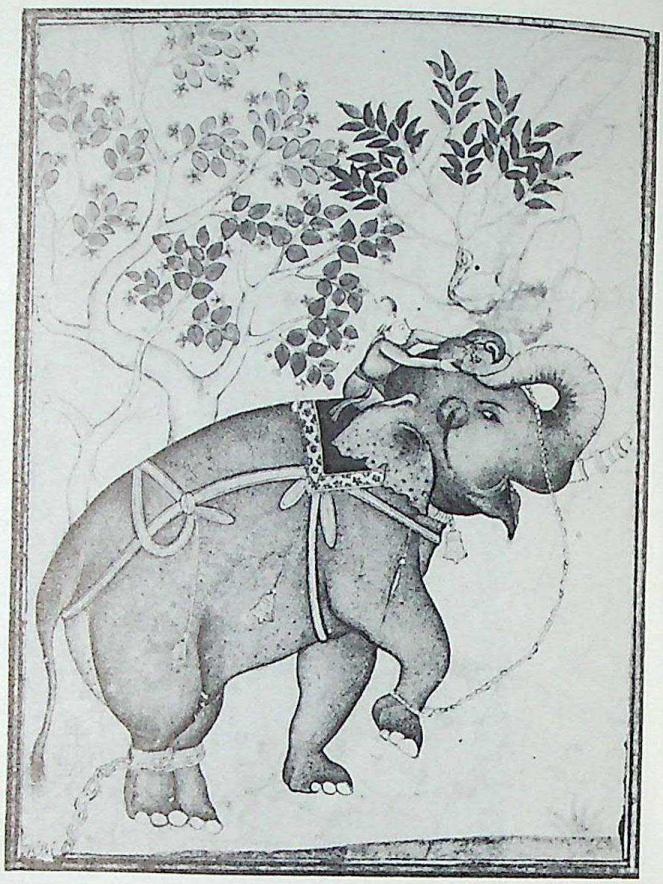
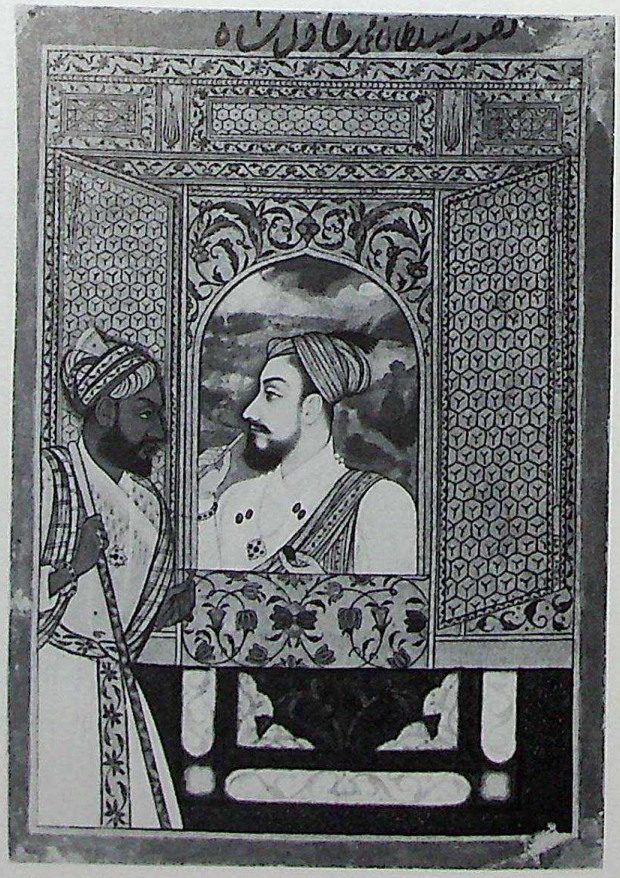
401 A prince enthroned in the countryside. Ahmadnagar, *c*1595–1600

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

402 A mulla with two partridges. Bijapur, *c*1620



403 Elephant and mahout. Bijapur, *c*1620



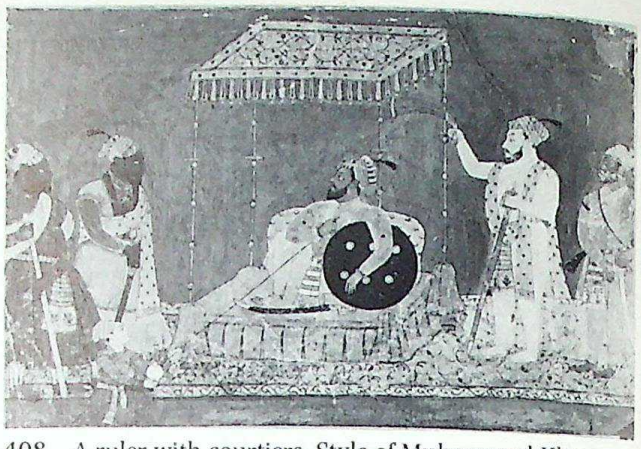
405 Muhammad Adil Shah II at a window. By Muhammad Khan, Bijapur, *c*1640

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

404 Ikhlas Khan. By Chand Muhammad. Bijapur, *c*1640

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

406 Muhammad Adil Shah II. By Muhammad Khan. Bijapur, *c*1640



408 A ruler with courtiers. Style of Muhammad Khan. Bijapur, *c*1640

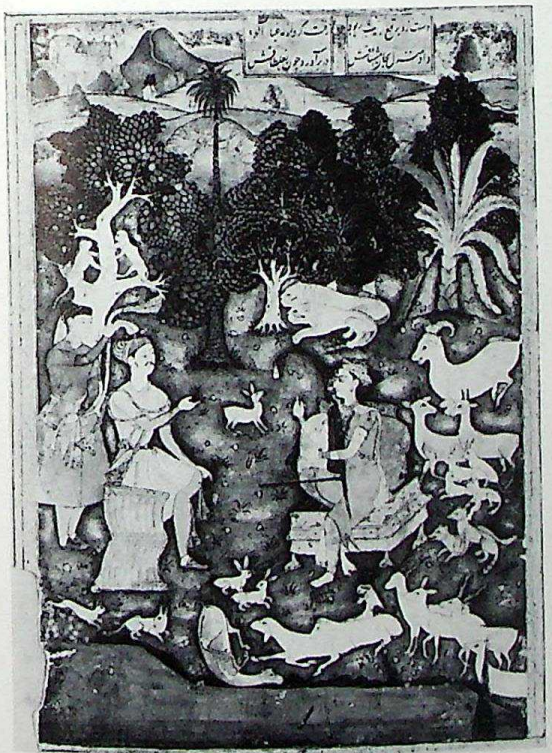
409 Ikhlas Khan. Bijapur, *c*1650

407 Muhammad Adil Shah II. Style of Muhammad Khan. Bijapur, *c*1640

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

410 A courtier. Bijapur, *c*1660

411 Ali Adil Shah II. Bijapur, *c*1660–70



413 A princess playing to a prince. Golconda, *c*1610

419 Iraj Khan. By Muhammad Reza. Golconda, *c*1680

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414 A prince hawking. Golconda, *c*1610–20

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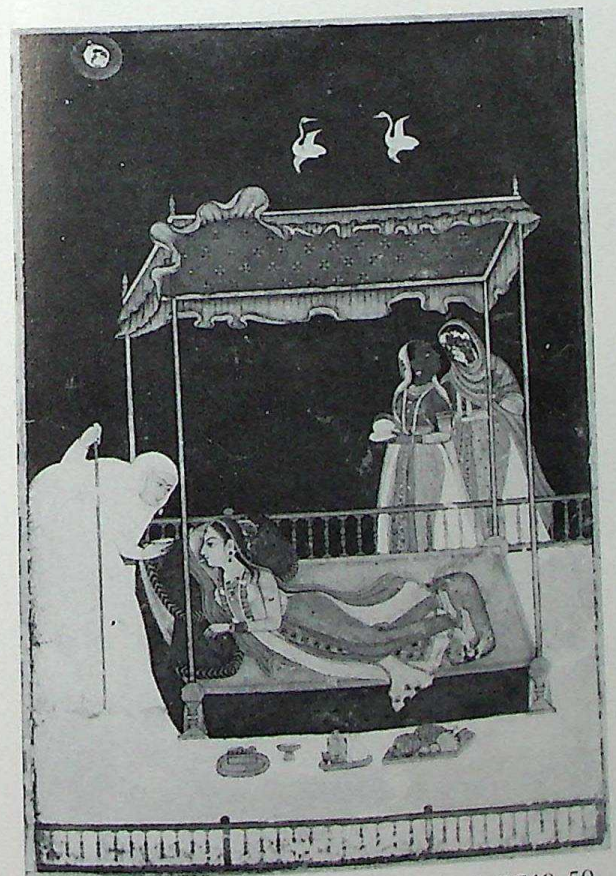
420 A Deccani ruler. Golconda, *c*1680

421 Muhammad Sadiq Khan. Golconda, *c*1680–90



422 Two women conversing. Hyderabad, *c*1740–50

423ii A woman holding a flower. Hyderabad, *c*1745

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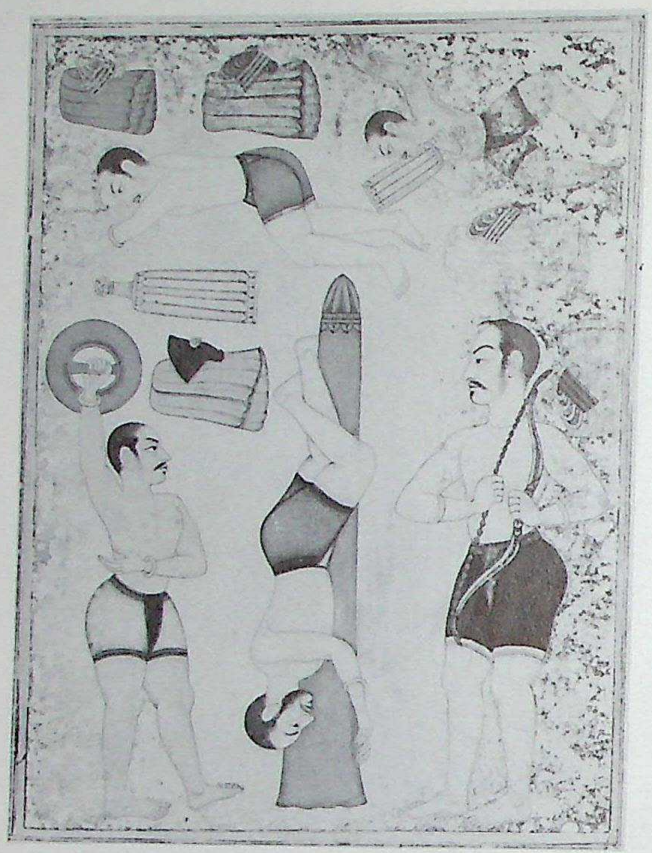
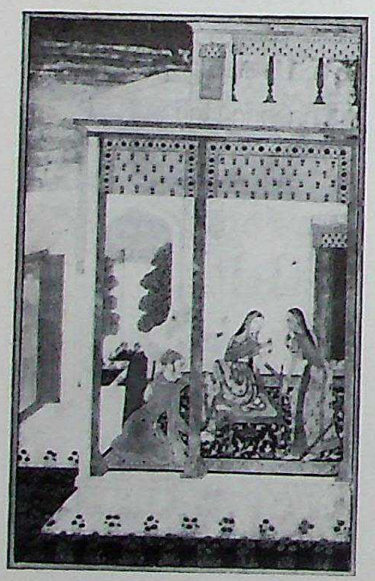
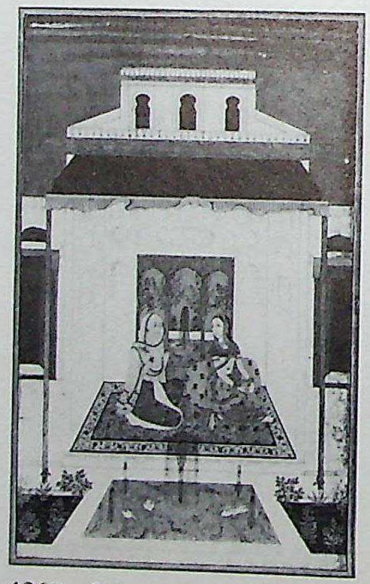


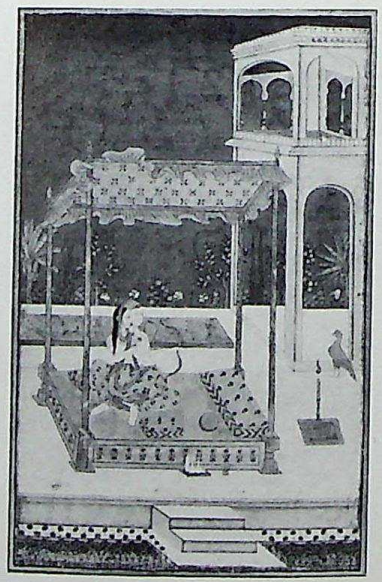
424 *Desakhya Ragini*. Hyderabad, *c*1750



426i *Ramakali Ragini*



426ii *Patamanjari Ragini*



426iii *Vibhasa Ragini*

426 HYDERABAD, *c*1760

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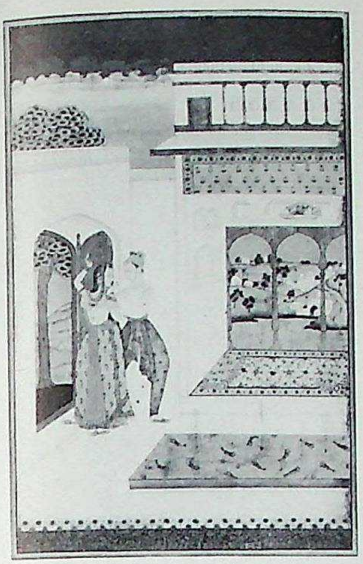
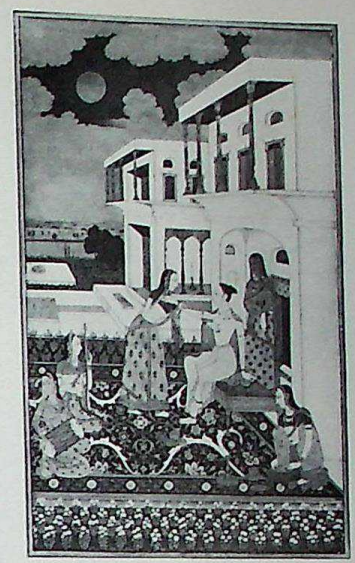
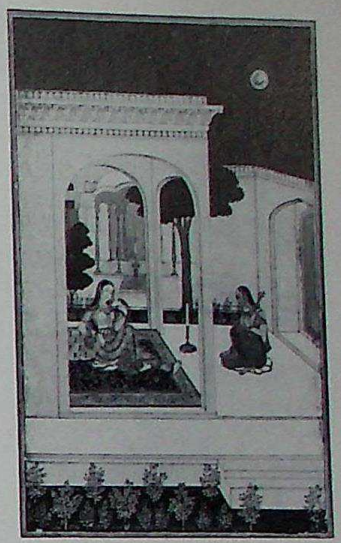


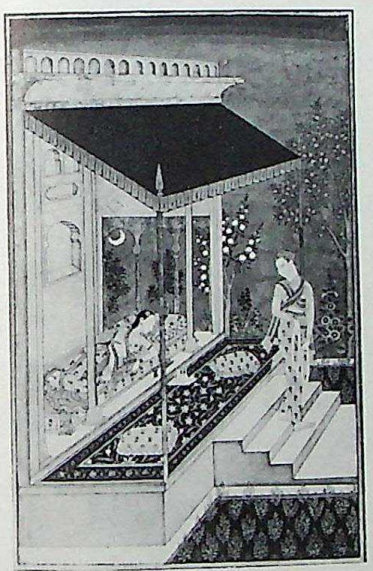
426iv *Gujari Ragini*



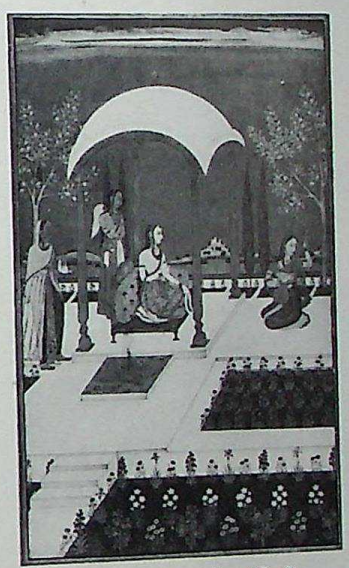
426v *Bhairava Raga*



426vii *Ragini* (unidentified)

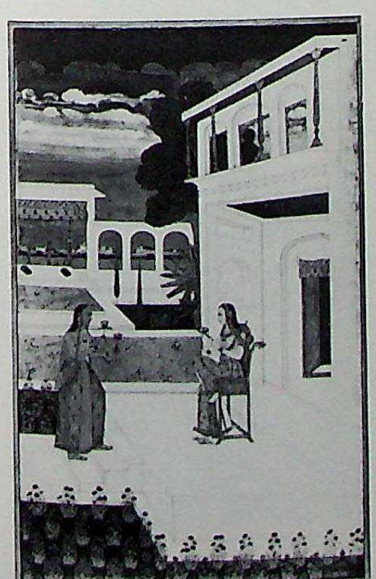


426viii *Lalita Ragini*

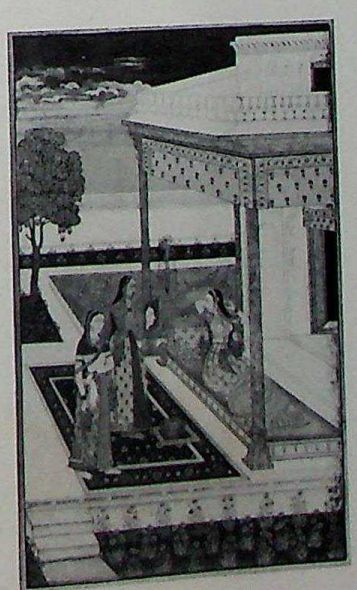


426ix *Ragini* (unidentified)

426xi *Hindola Raga*



426xii *Gunakali Ragini*



426xiii *Vilavali Ragini*

426xv *Sarang Ragini*

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426vi *Vasanta Ragini*

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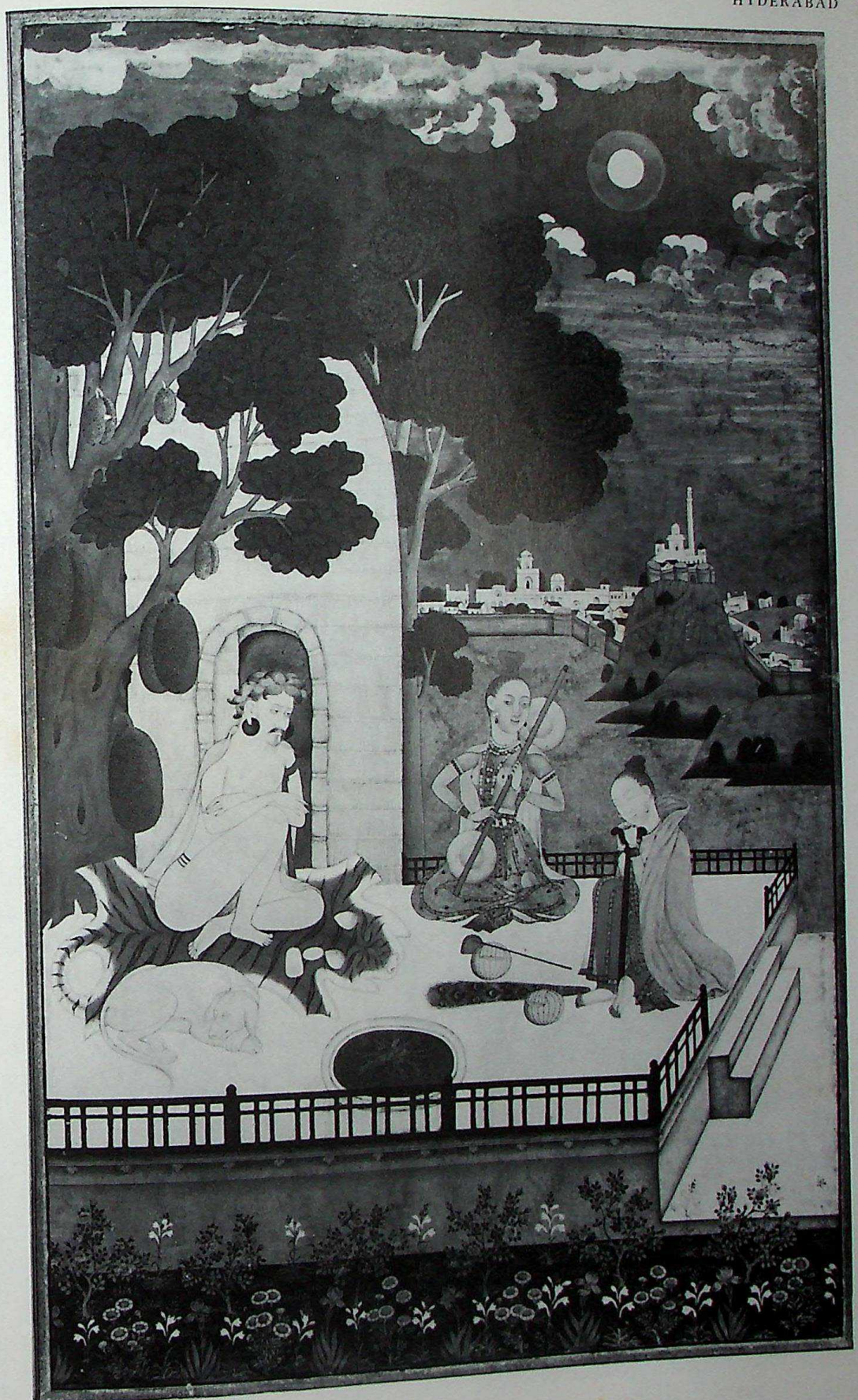

426x *Kedara Ragini*

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426xiv *Sankara Baran Ragini*

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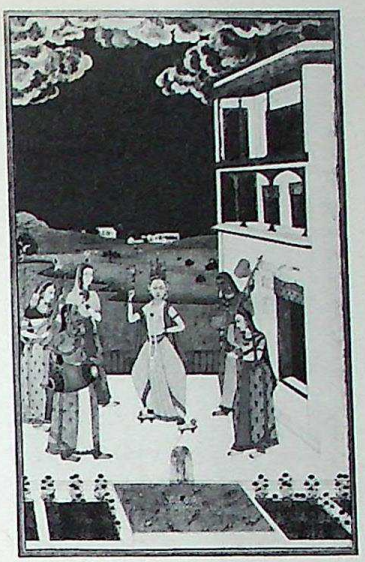
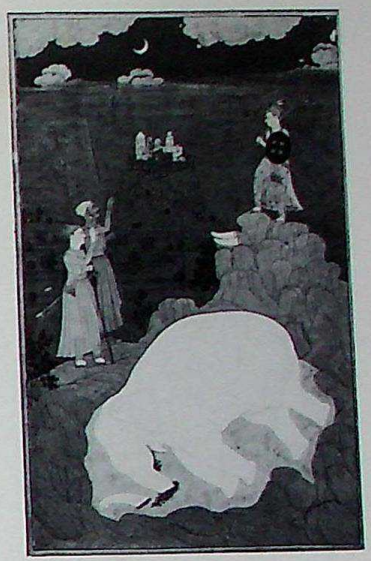
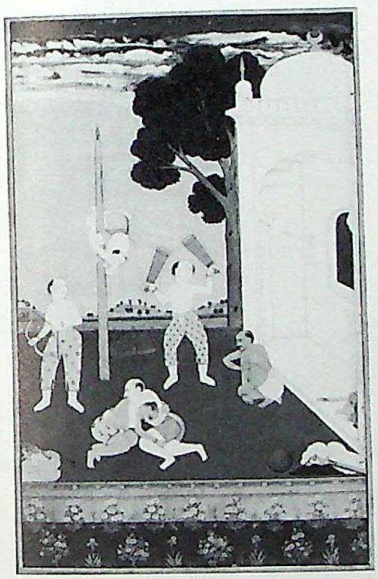
426xvi *Nata Ragini*



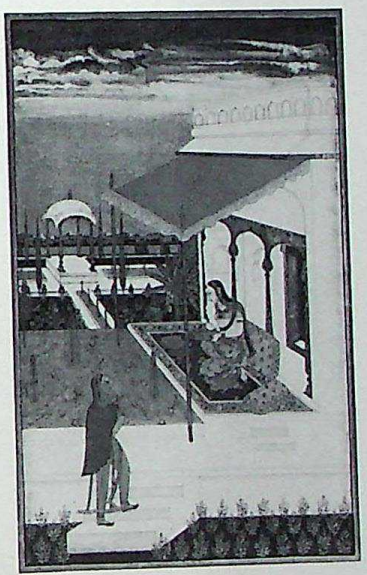
426xvii *Megha Raga*



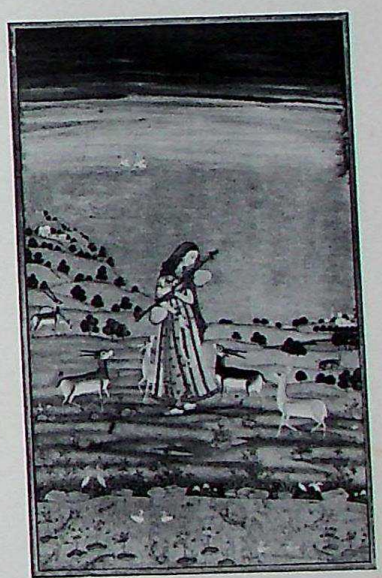
426xviii *Kanada Ragini*



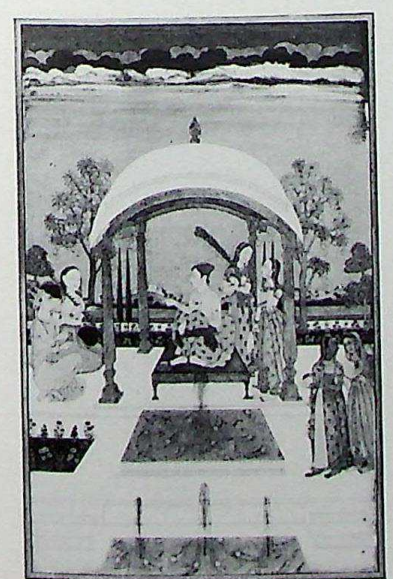
426xix *Desakhya Ragini*



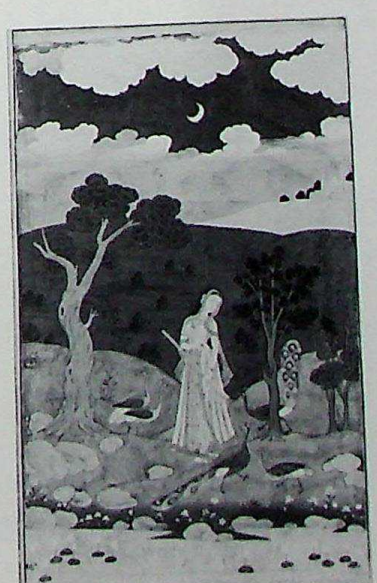
426xx *Dhanasri Ragini*



426xxii *Todi Ragini*



426xxiii *Sri Raga*



426xxiv *Sorath Ragini*

426xxv *Gauri Ragini*

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426xxi *Kakubha Ragini*

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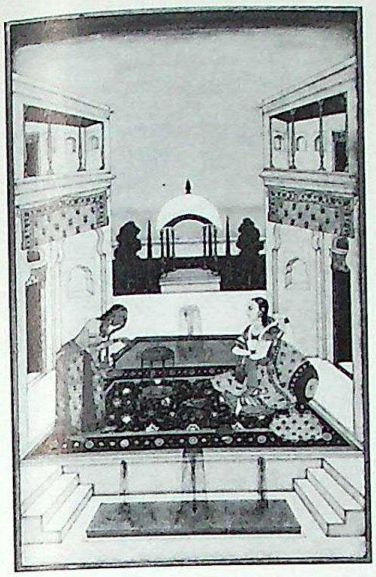
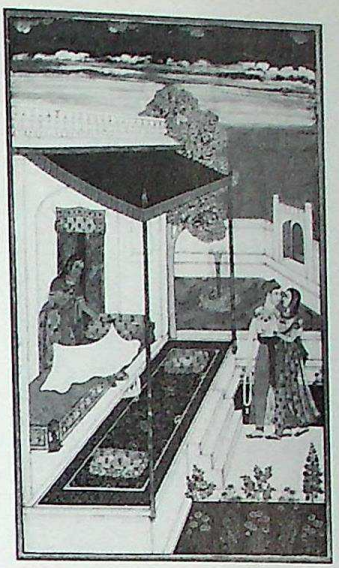
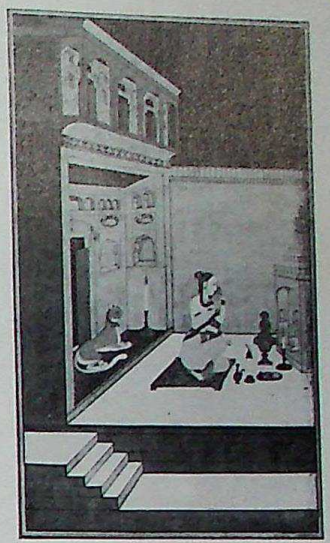


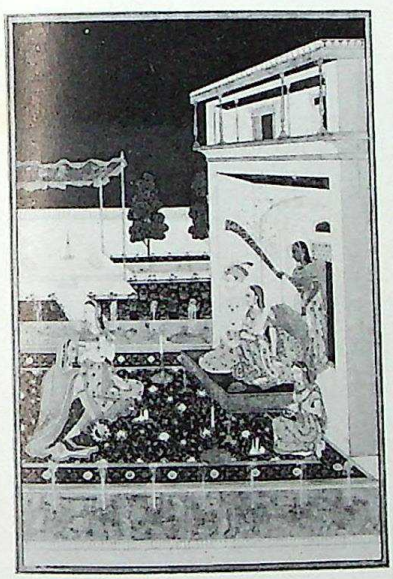
426xxvi *Syam Kalyan Ragini*



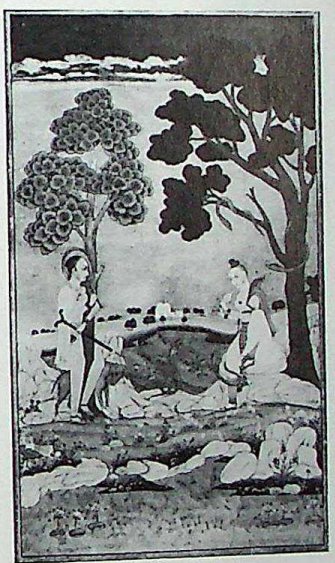
426xxvii *Sugrai Ragini*



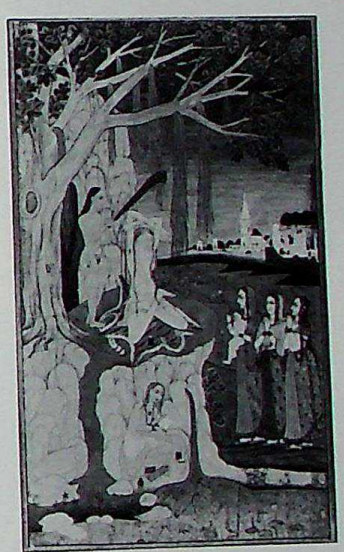
426xxviii *Bangali Ragini*



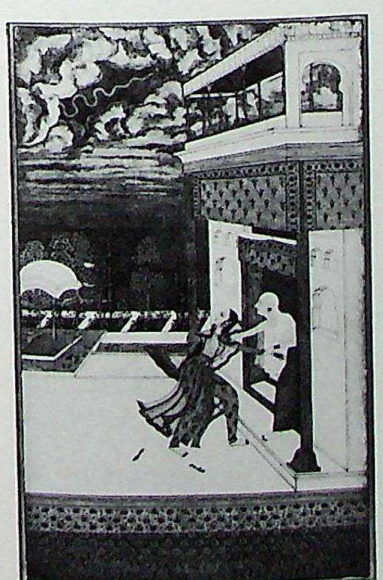
426xxix *Dipaka Raga*



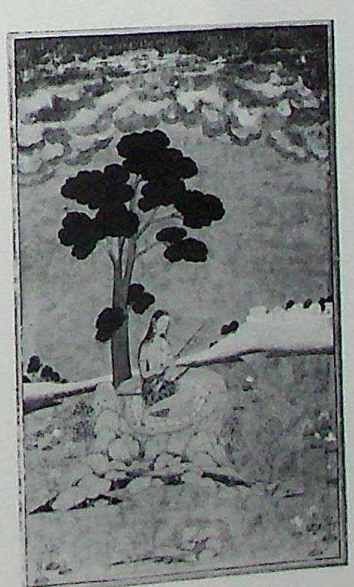
426xxx *Asavari Ragini*



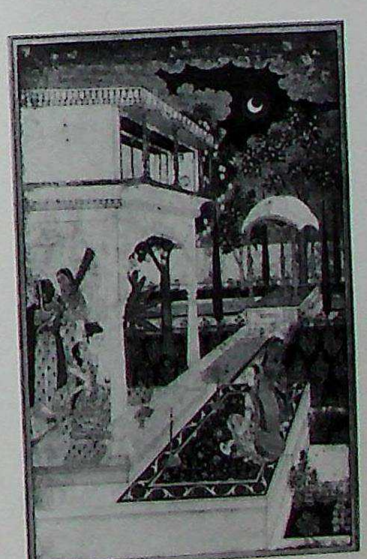
426xxxi *Devgandhar Ragini*



426xxxii *Madhumadhavi Ragini*



426xxxiii *Gormalar Ragini*



426xxxiv *Khambhavati Ragini*

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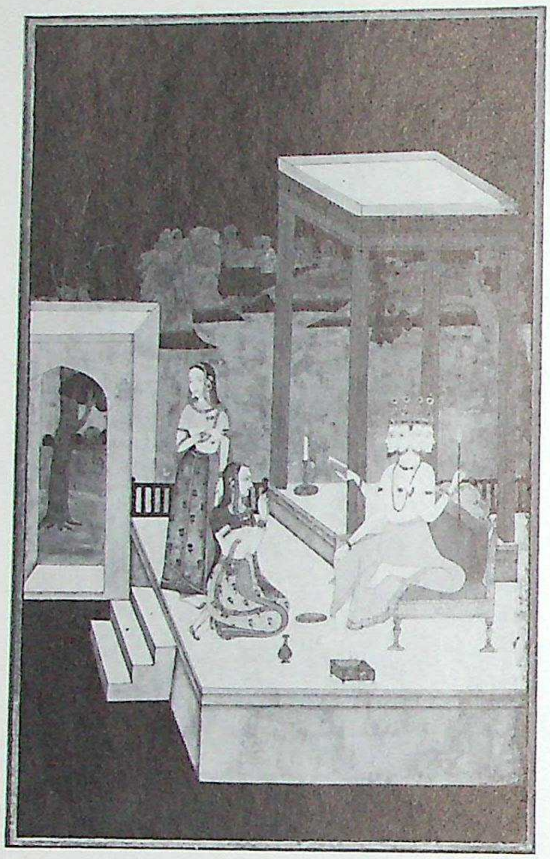
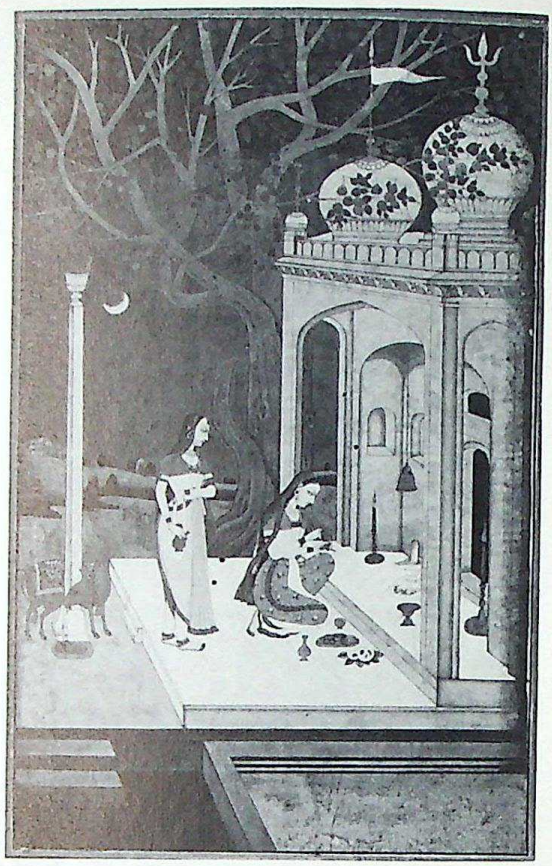
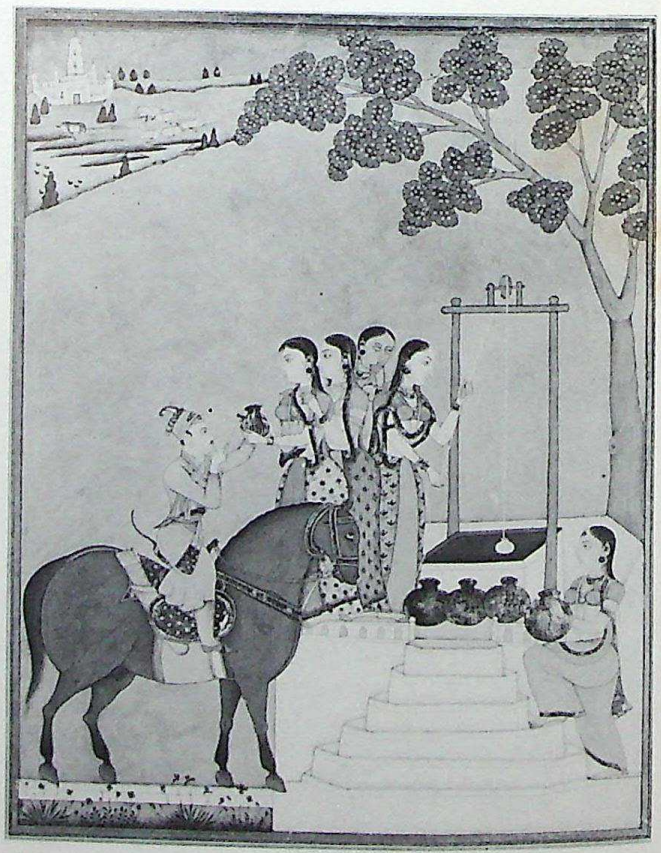


426xxxv *Bhairavi Ragini*. Hyderabad, *c*1760



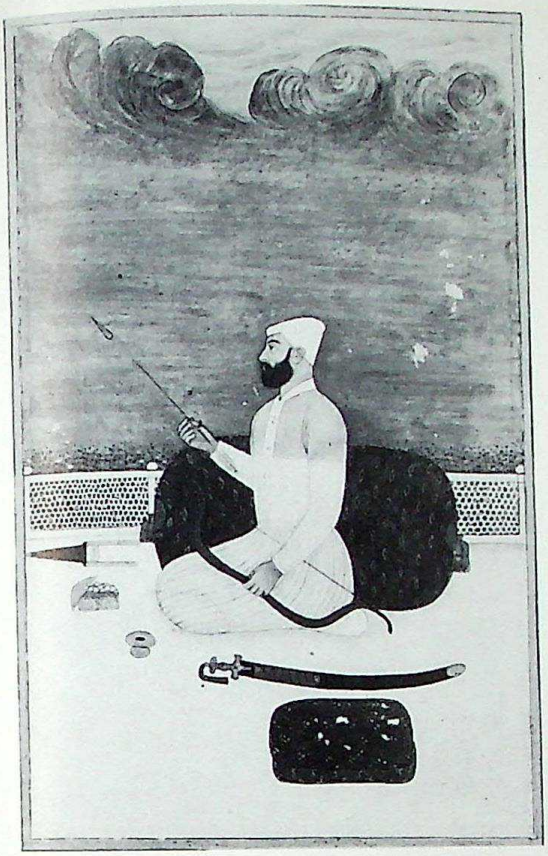
426xxxvi *Malkos Raga*. Hyderabad, *c*1760

427iv Krishna playing the flute. Hyderabad, *c*1770



429 A prince at a well. Hyderabad, *c*1780

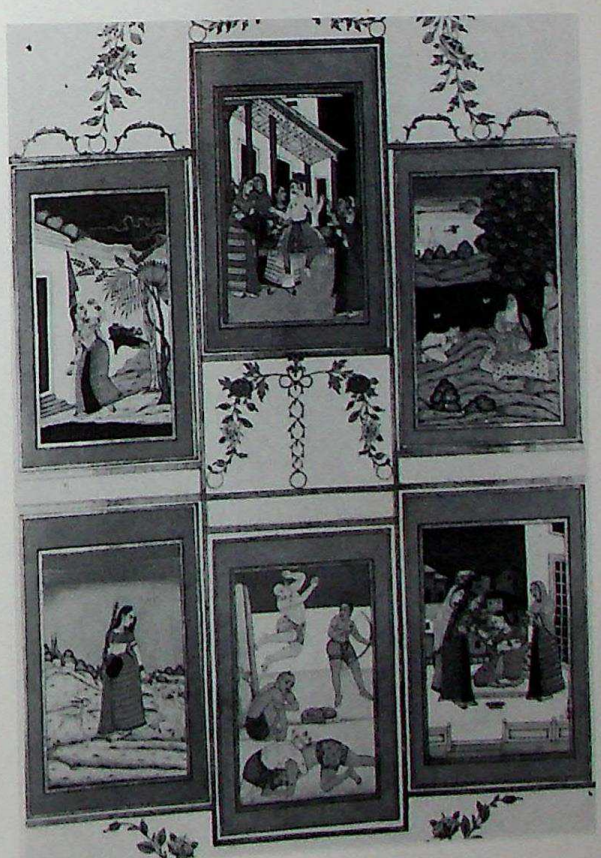
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



430 Aziz Khan Chaghata. By Gobind Rai. Deccan (perhaps Hyderabad), dated 1784

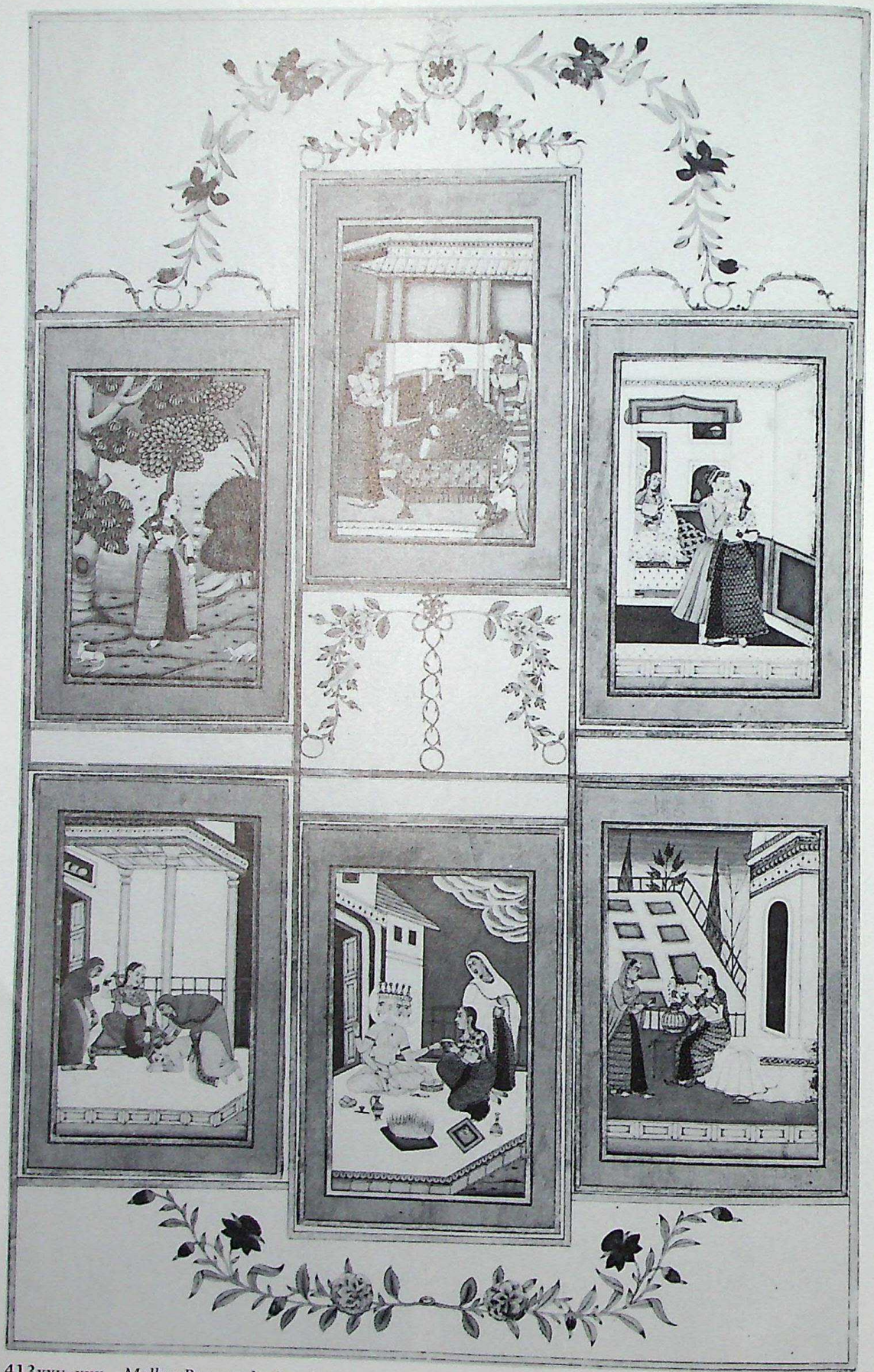
431i–vi *Dipaka Raga* and related *raginis*

431vii–xii *Sri Raga* and related *raginis*



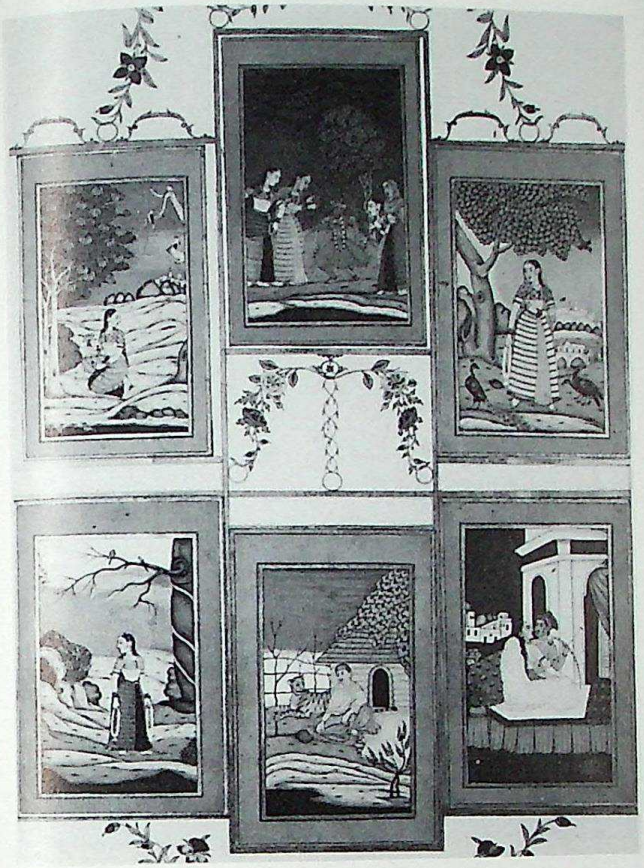
431xiii–xviii *Hindola Raga* and related *raginis*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

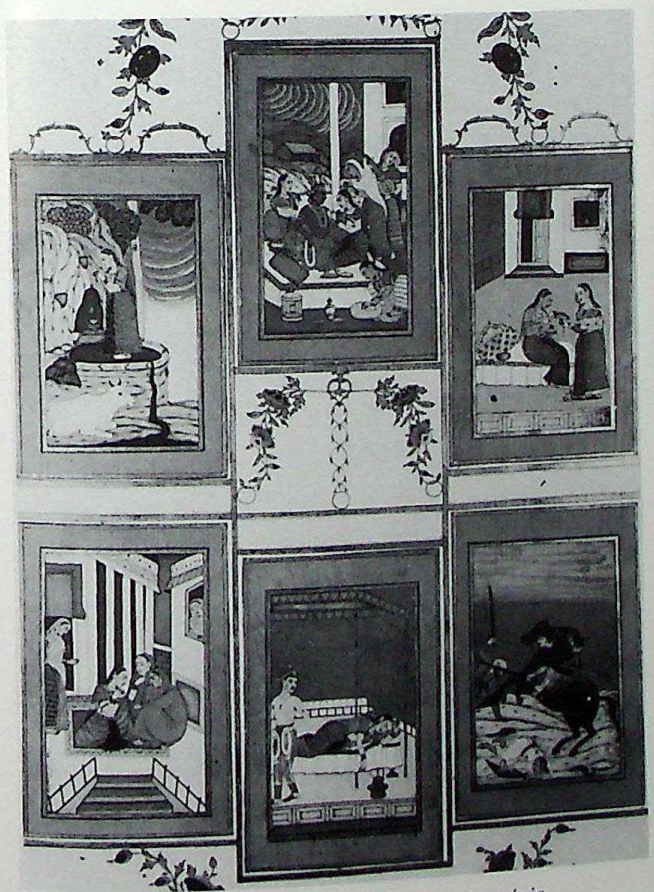


413xxv–xxx *Malkos Raga* and related *raginis*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



431xix–xxiv *Megha Raga* and related *raginis*



431xxxi–xxxvi *Bhairava Raga* and related *raginis*

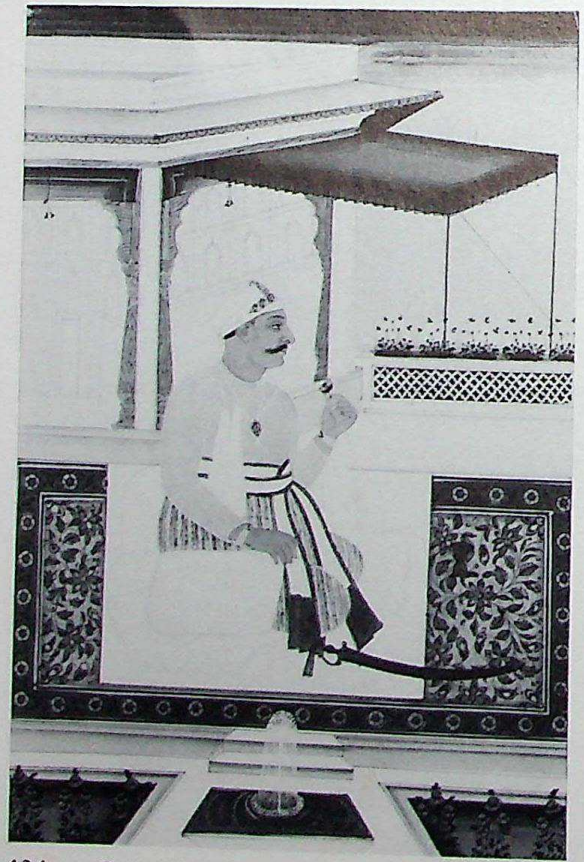
433 Chand Bibi hawking. Hyderabad, *c*1800

434i Mir Akbar Ali Khan Sikandar Jah. Hyderabad, *c*1808–16

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

434iv Sayyid Umar Khan

434viii Nadi Ali Beg Khan



434xx Hyat al-Daula

434xxiii Daud Khan, Nawab of Kurnool

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

434xxxv Mama Champa. Hyderabad, *c*1806–16

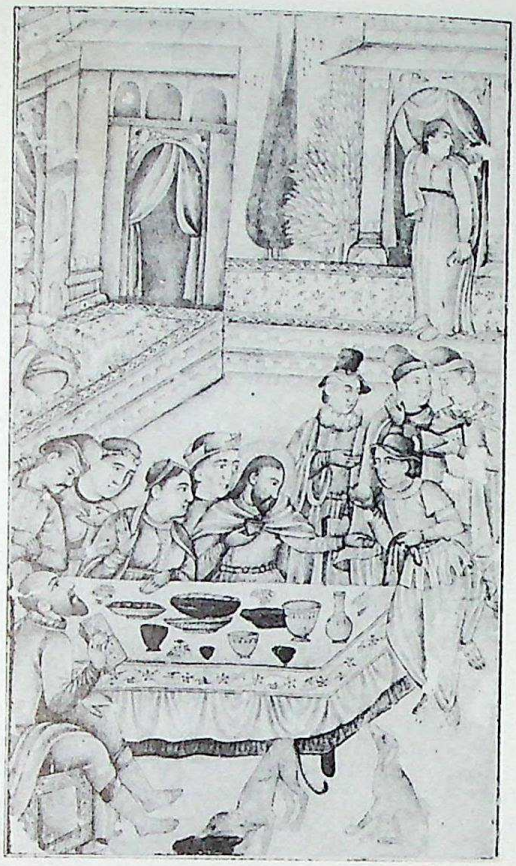
441 A European lady with a dog. Deccan, *c*1640

442 A Christian saint, perhaps the Magdalen. Deccan, *c*1640–60

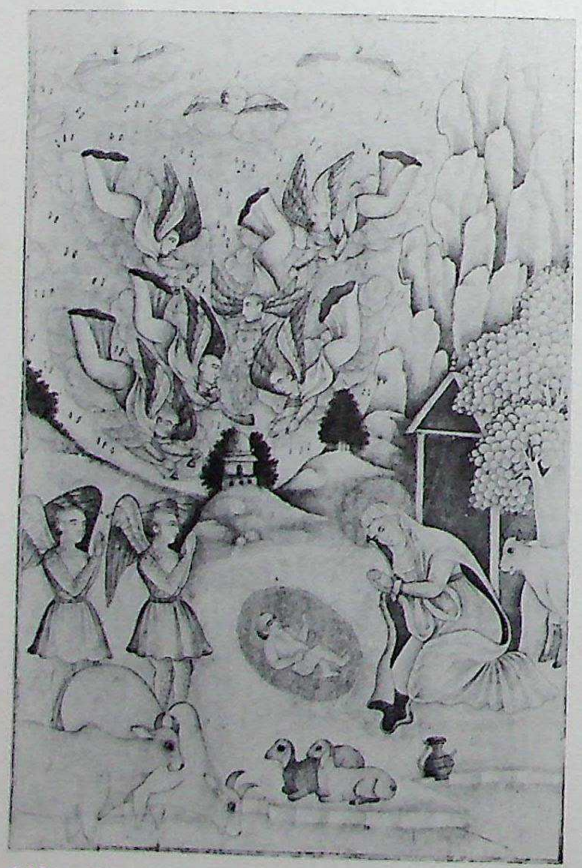
443 The Virgin Mary. Deccan, *c*1640–60

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

444i The Virgin Mary with the Infant Christ. Deccan, *c*1640–60



445 A Christian scene based on the Last Supper. Deccan, *c*1640–60



448ii The Nativity. Deccan, *c*1640–60

449 The Abyssinian minister Malik Ambar. Deccan, *c*1650

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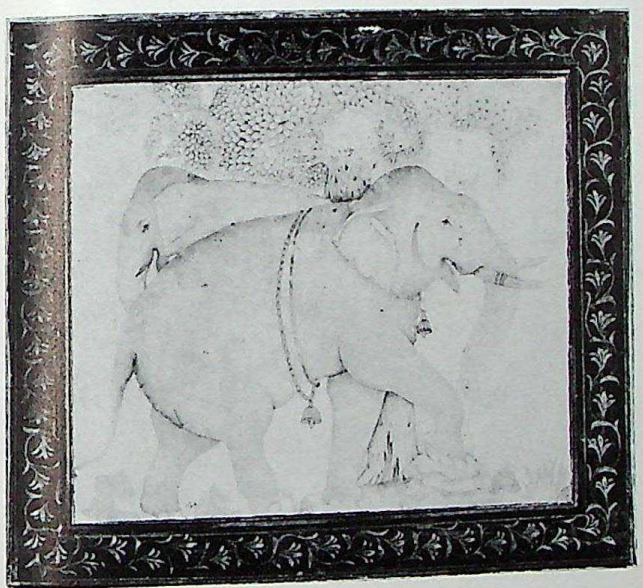
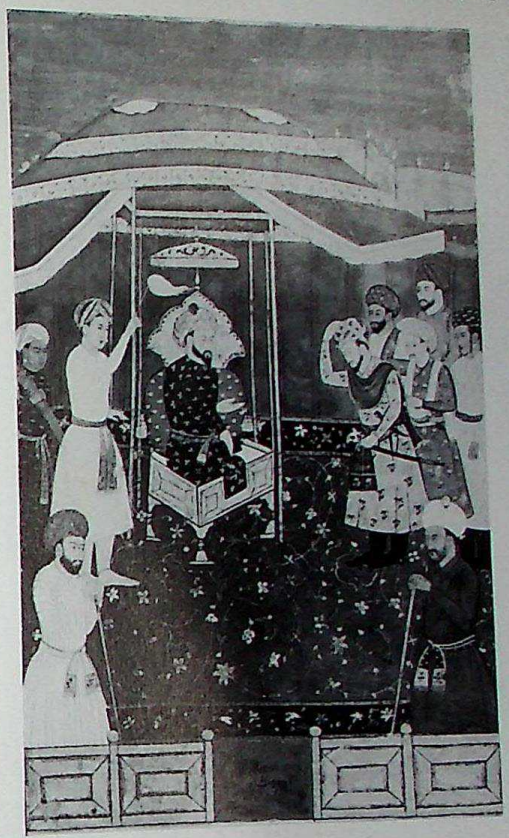
452i An elephant hunt by a water-hole. Deccan, *c*1650–80



452ii A pair of elephants beneath a tree. Deccan, *c*1650–80

457 An officer. By Ali Reza. Deccan, *c*1670



453 The Mughal emperor Babur. Deccan (Aurangabad?), *c*1650–80

462 Iraj Khan(?) with two attendants. Deccan, *c*1680

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461 A Mughal commander. Deccan, *c*1680

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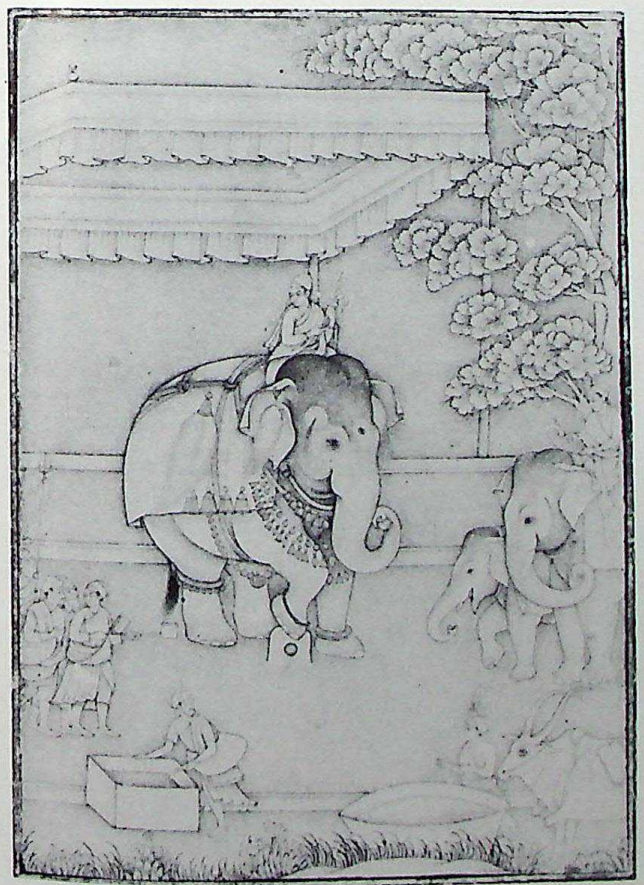
464 A European youth. Deccan, *c*1680

466 A Persian nobleman. Deccan, *c*1680



467 Elephants in camp. Deccan, *c*1680

478 A European lady in Indian dress. Deccan, *c*1700

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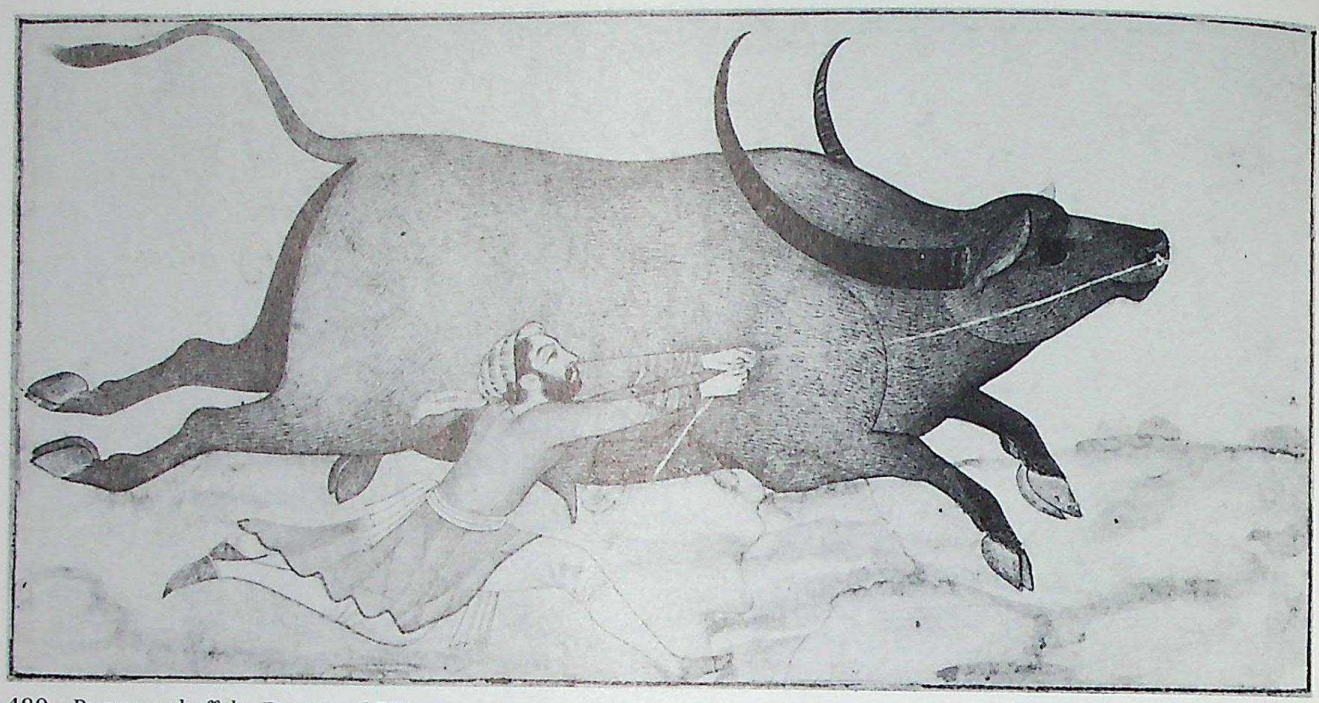
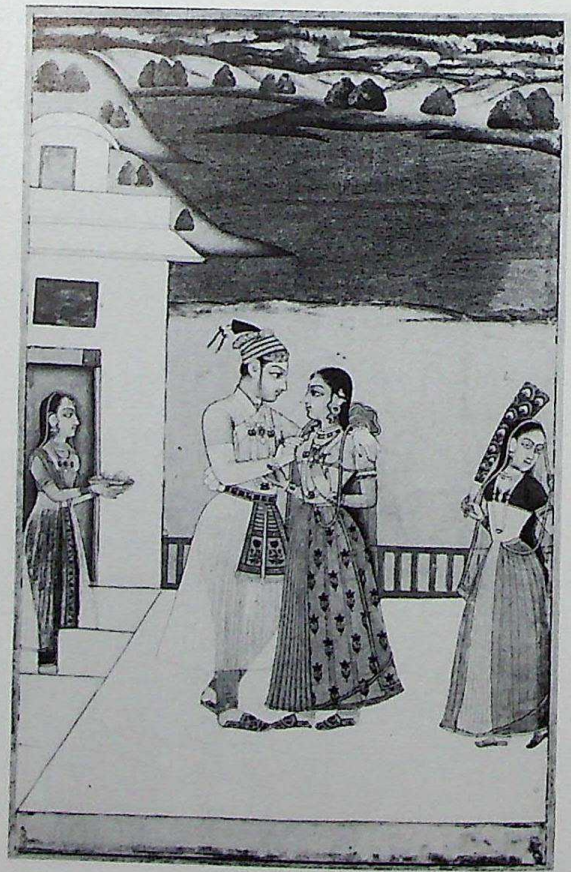


480 Runaway buffalo. Deccan, *c*1700

482 A lady listening to music. Deccan, *c*1700



490 A prince embracing a lady. Deccan, *c*1710–20

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RAJASTHAN

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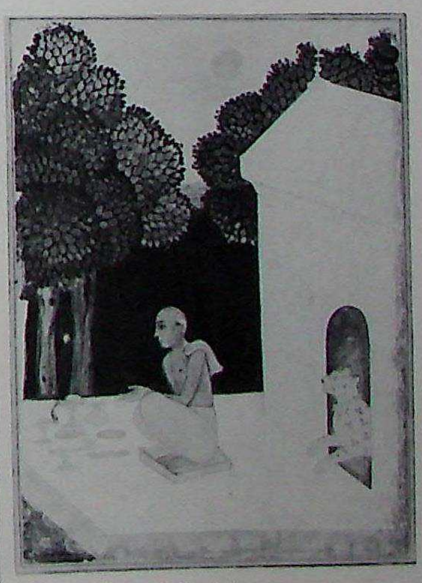
504i A girl suckling a baby. Rajasthan, *c*1640–50

505i *Asavari Ragini*

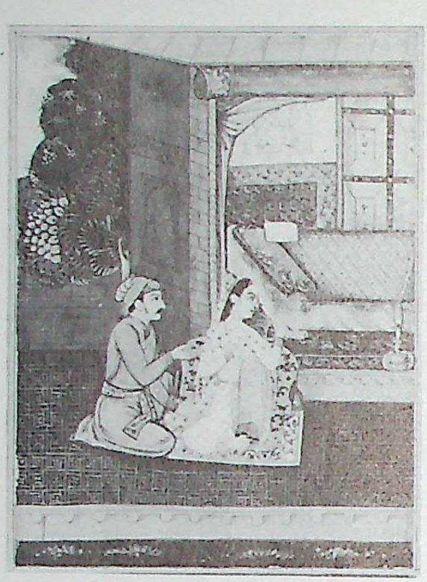
505ii *Setmalar Ragini*



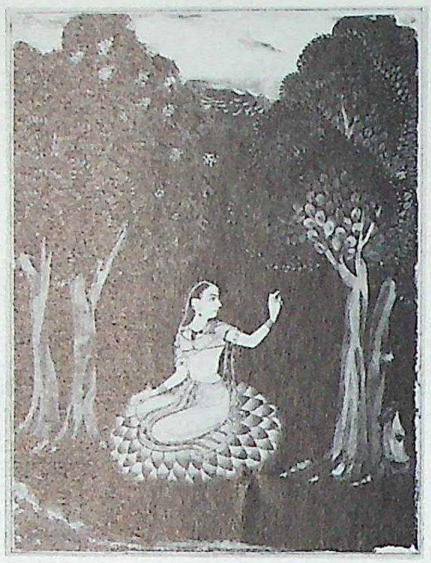
505iii *Bangali Ragini*

505 BIKANER, *c*1650

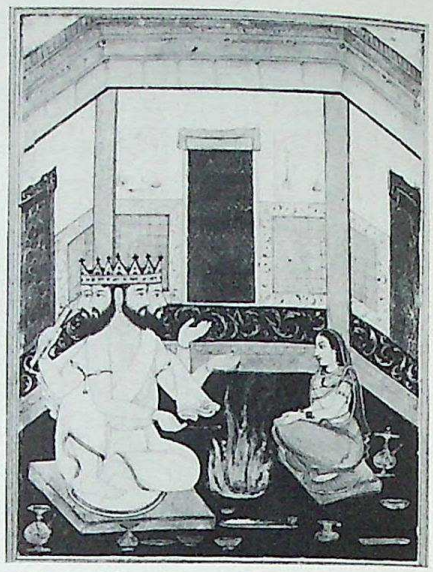
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



505iv *Ramakali Ragini*

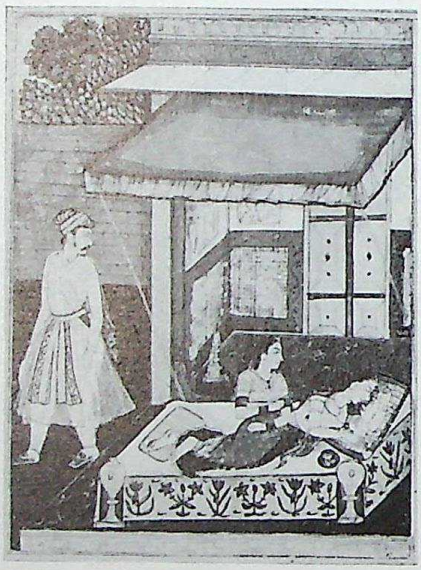


505v *Kamoda Ragini*



505vii *Khambhavati Ragini*

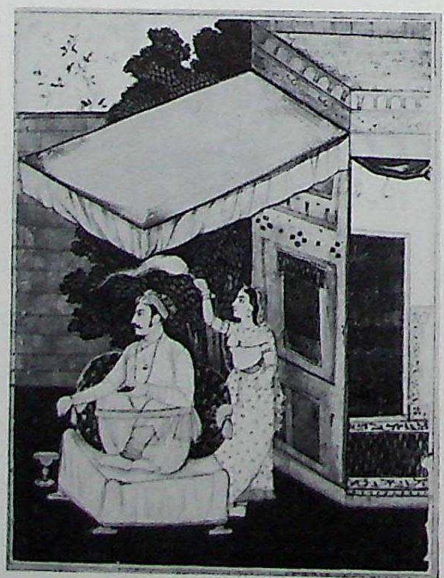
505viii *Hindola Ragini*



505ix *Lalita Ragini*

505x *Malavi Ragini*

505xi *Desvarati Ragini*



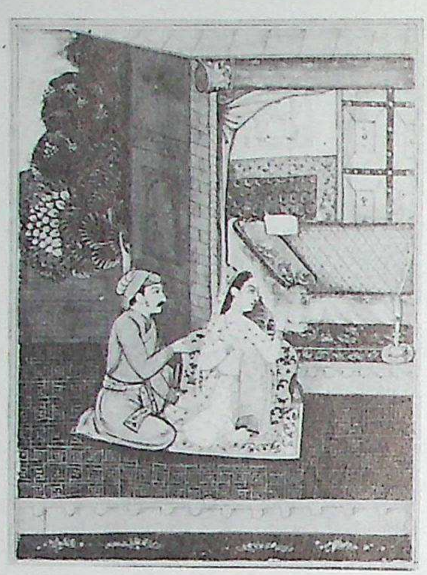
505xii *Malkos Raga*

505xiii *Bhairava Raga*

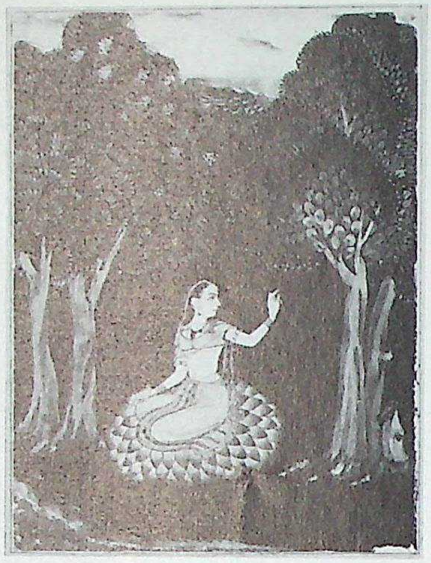
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

505vi *Todi Ragini*

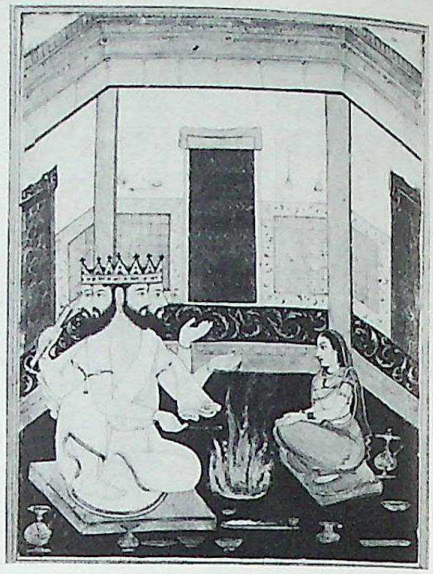
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



505iv *Ramakali Ragini*

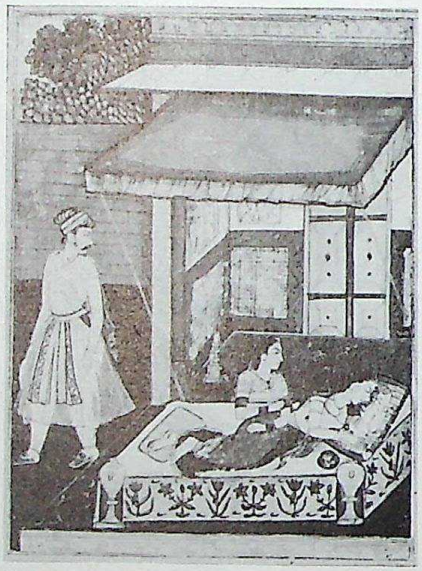


505v *Kamoda Ragini*



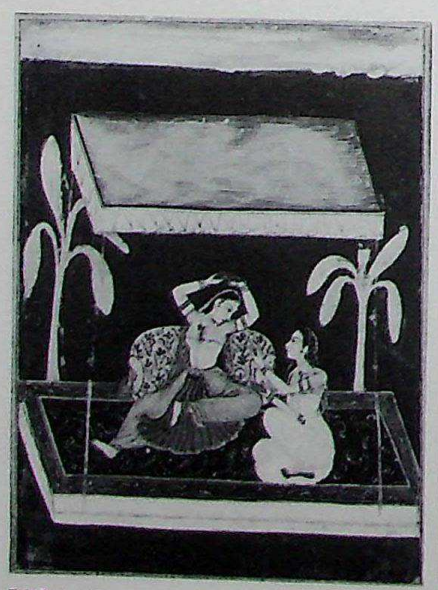
505vii *Khambhavati Ragini*

505viii *Hindola Ragini*

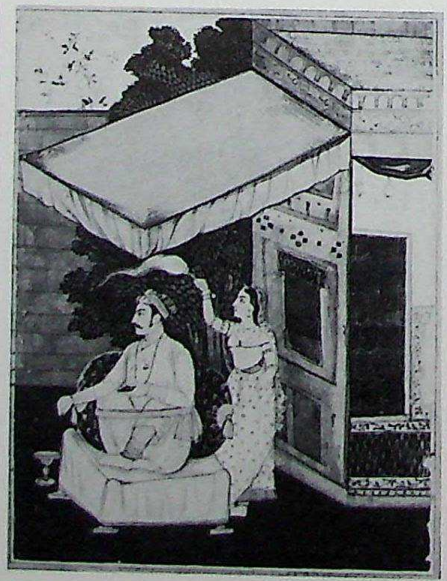


505ix *Lalita Ragini*

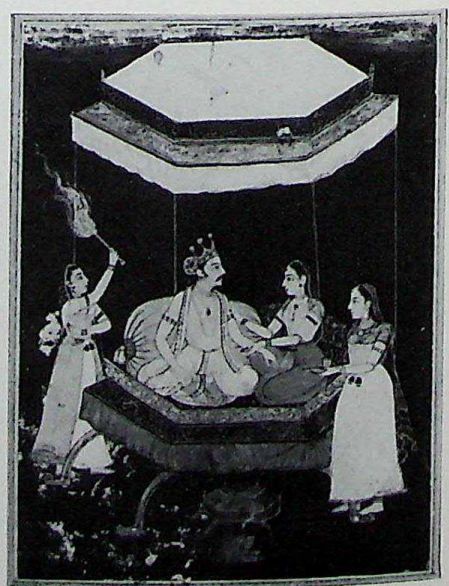
505x *Malavi Ragini*



505xi *Desvarati Ragini*



505xii *Malkos Raga*



505xiii *Bhairava Raga*

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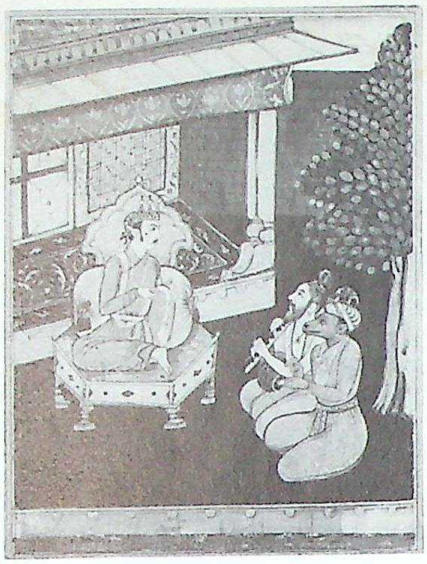
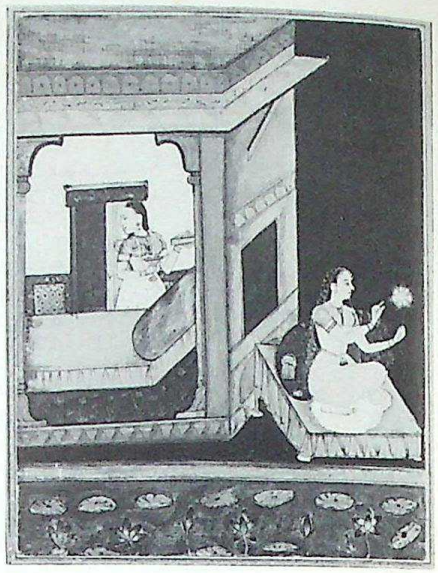
505vi *Todi Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

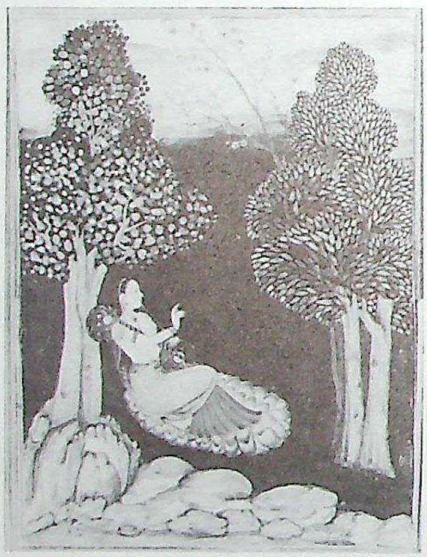
505xiv *Gauri Ragini*



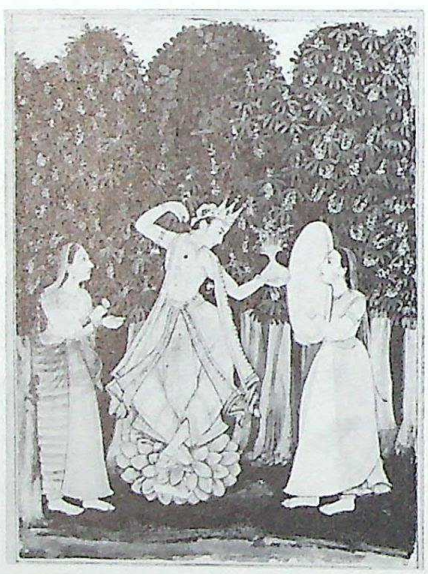
505xv *Sri Raga*



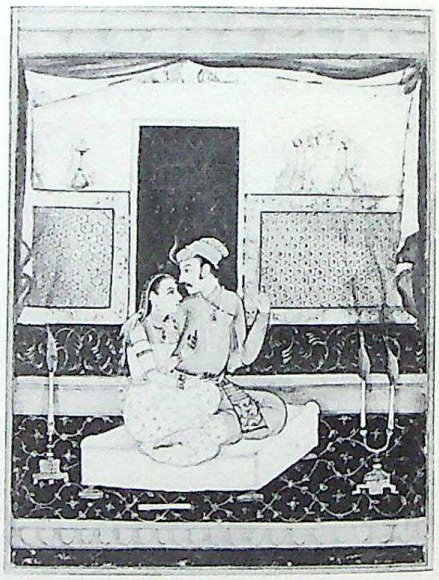
505xvi *Malasri Ragini*



505xvii *Gujari Ragini*

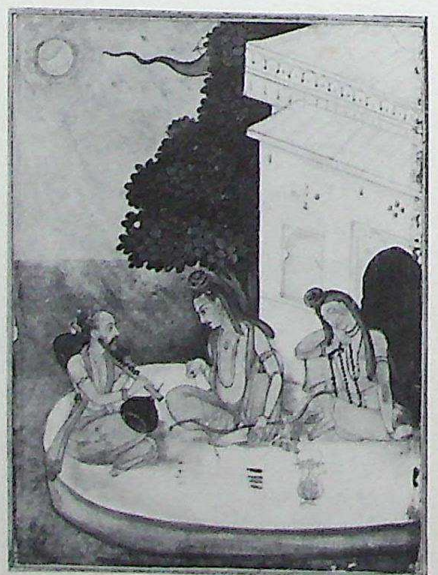


505xviii *Vasanta Ragini*

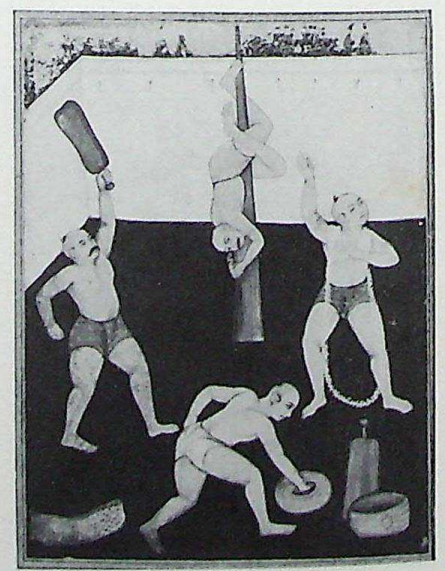


505xix *Dipaka Raga*

505xx *Vilavali Ragini*

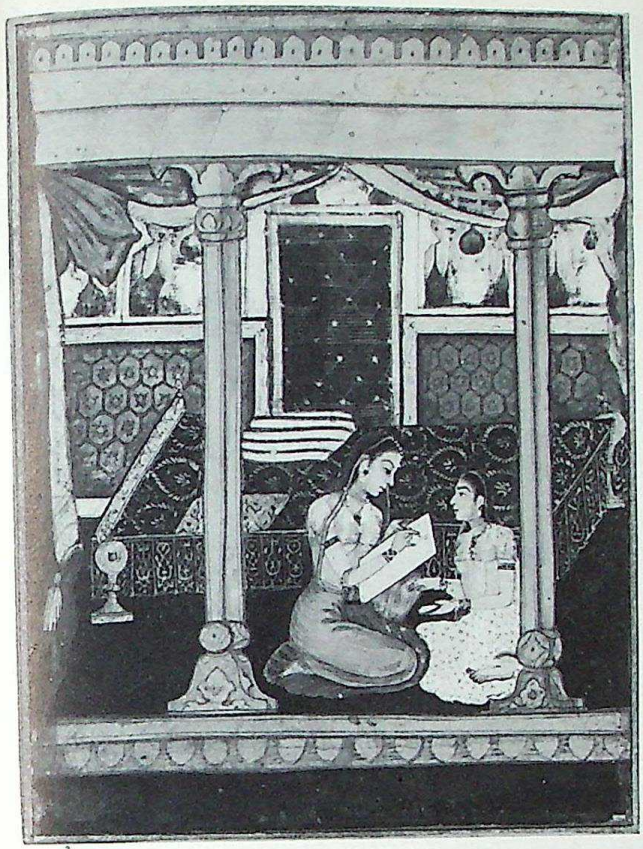


505xxii *Kedara Ragini*



505xxiii *Desakhya Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



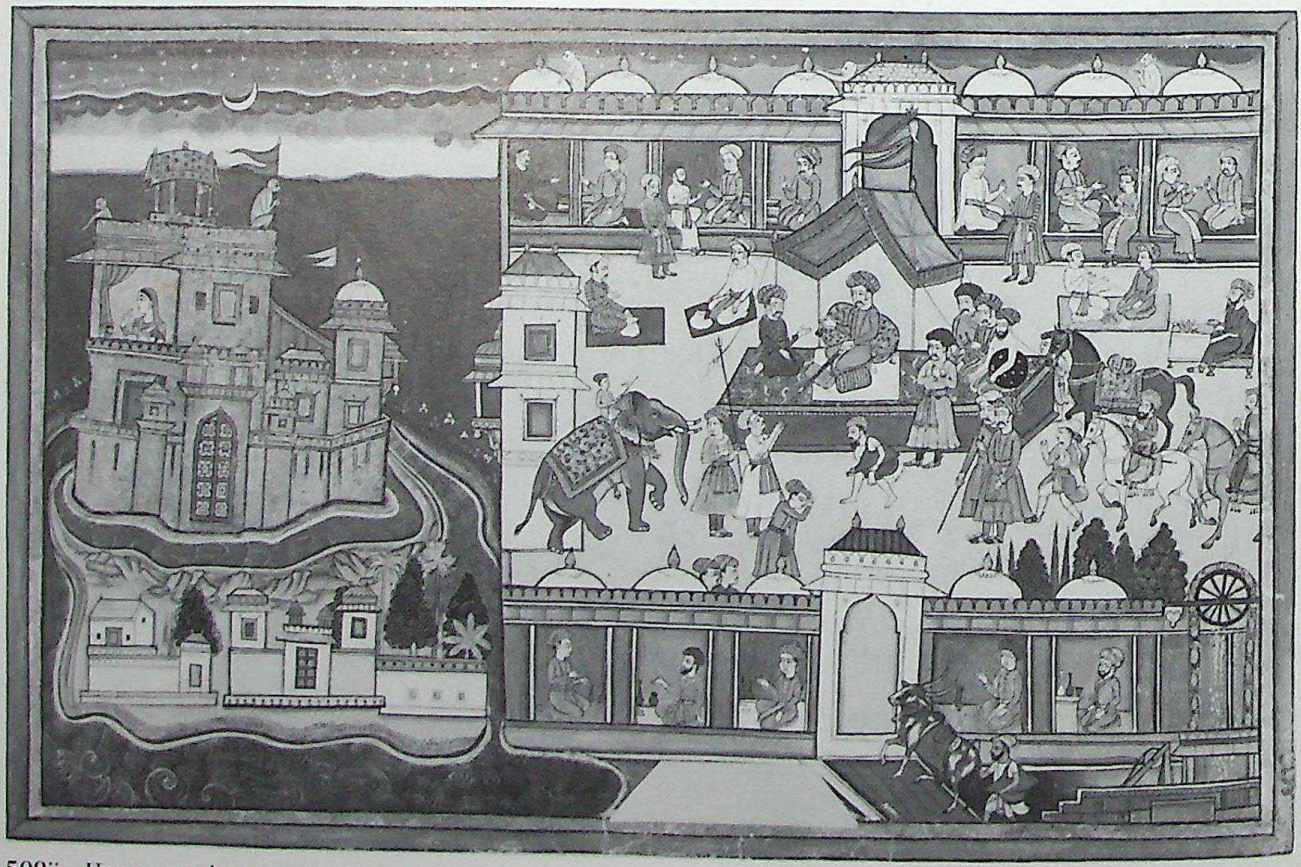
505xxi *Dhanasri Ragini*. Bikaner, *c*1650

505xxiv *Vibhasa Ragini*. Bikaner, *c*1650

506i *Malasri Ragini*. Bikaner, *c*1650

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

509i Hanuman arriving on the island of Lanka



509ii Hanuman observing Lanka at night

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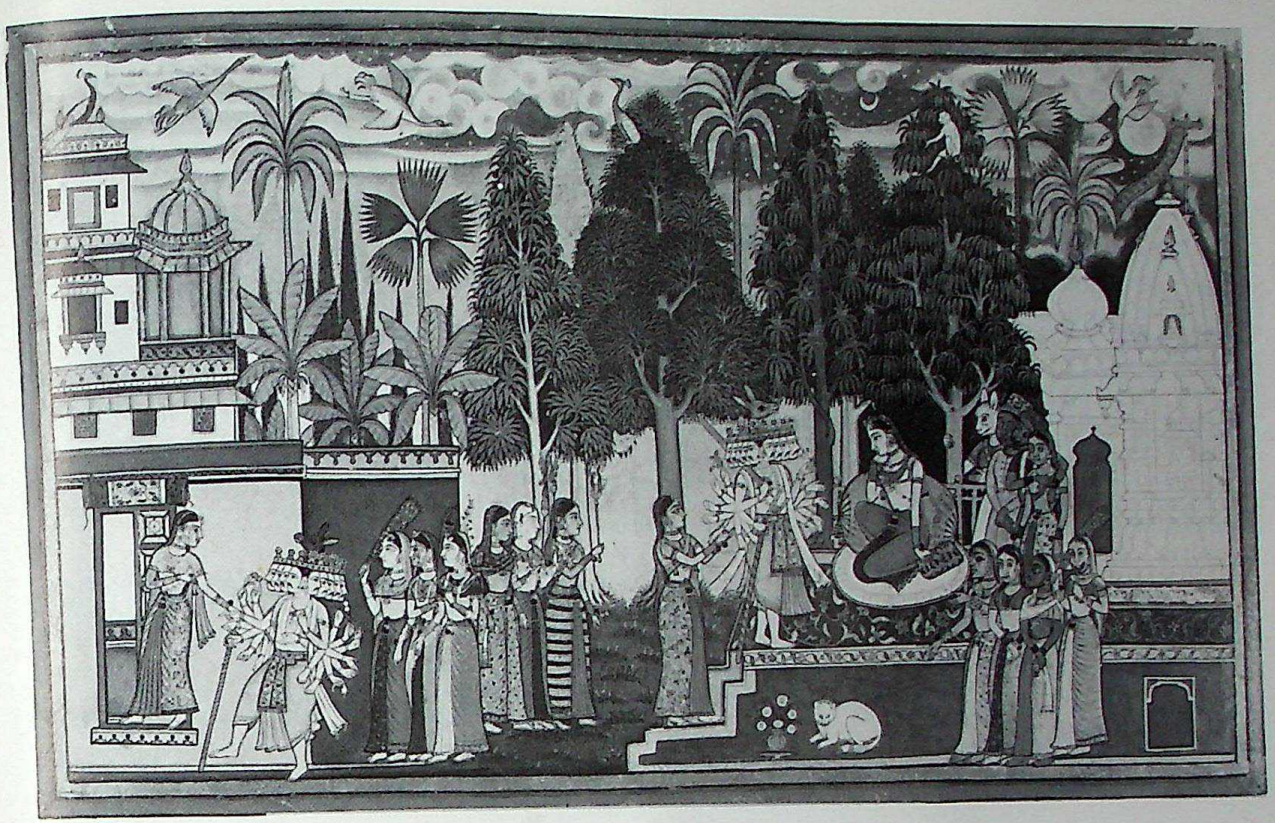
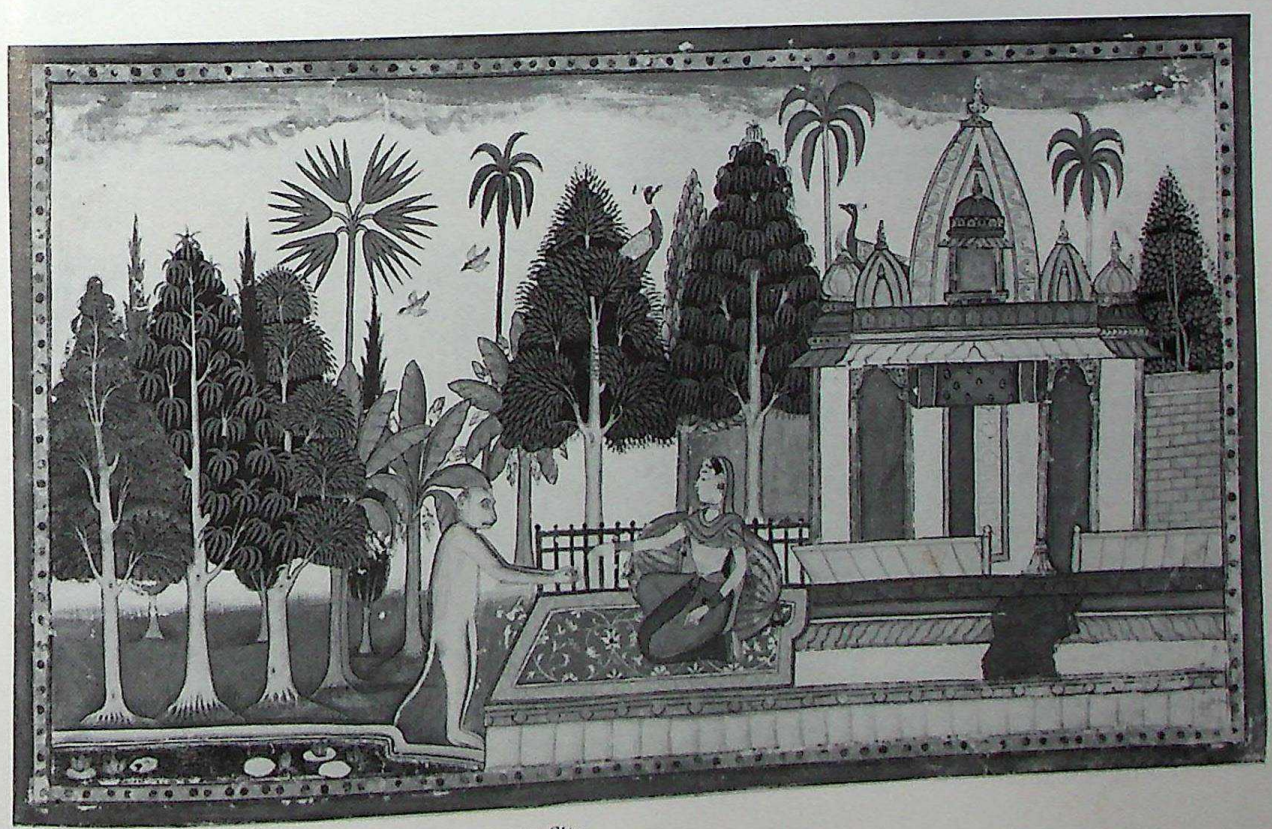


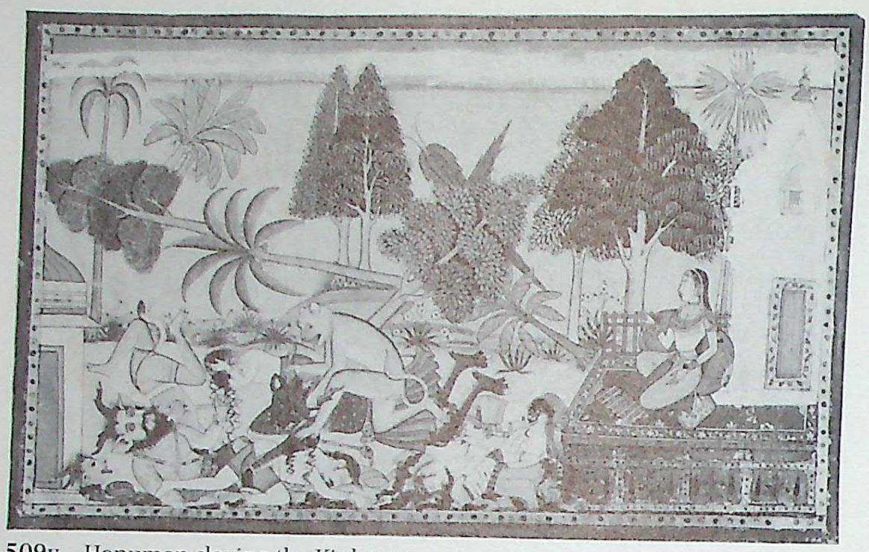
509iii Hanuman in the Ashoka grove



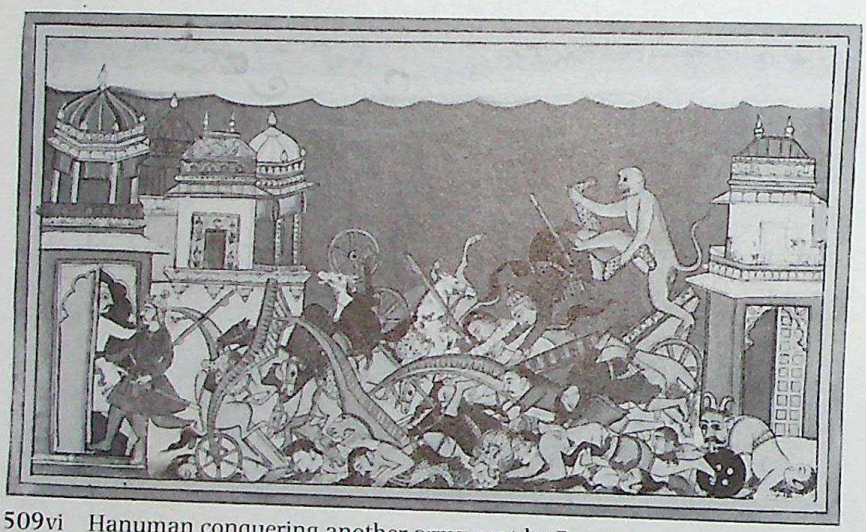
509iv Hanuman making his presence known to Sita

509 ILLUSTRATIONS FROM THE RAMAYANA, UDAIPUR, MEWAR, *c*1653

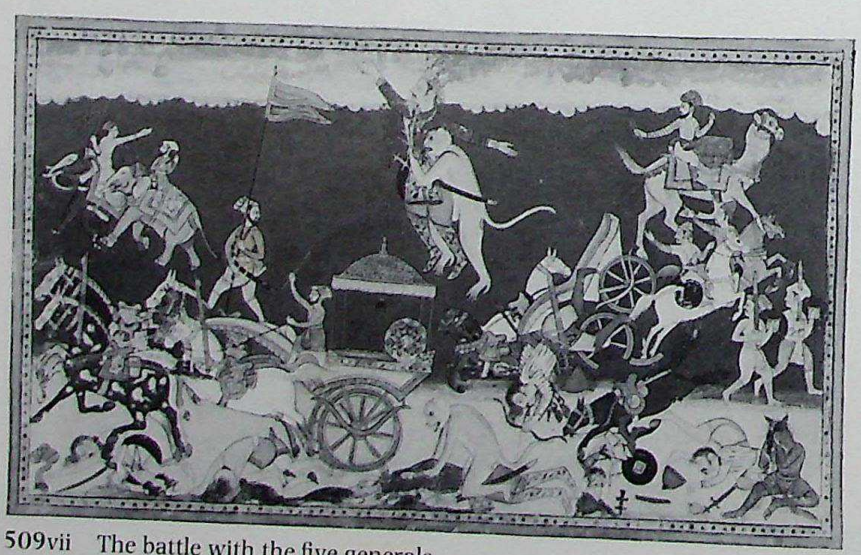
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



509v Hanuman slaying the Kinkaras



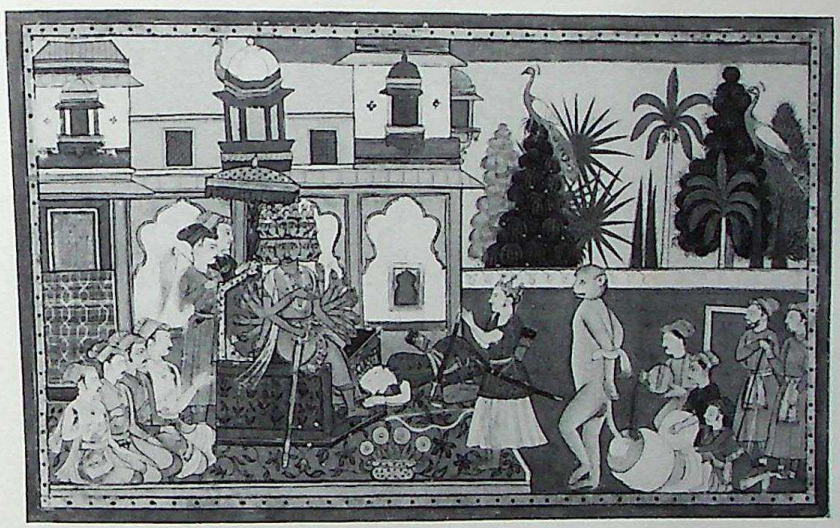
509vi Hanuman conquering another army sent by Ravana



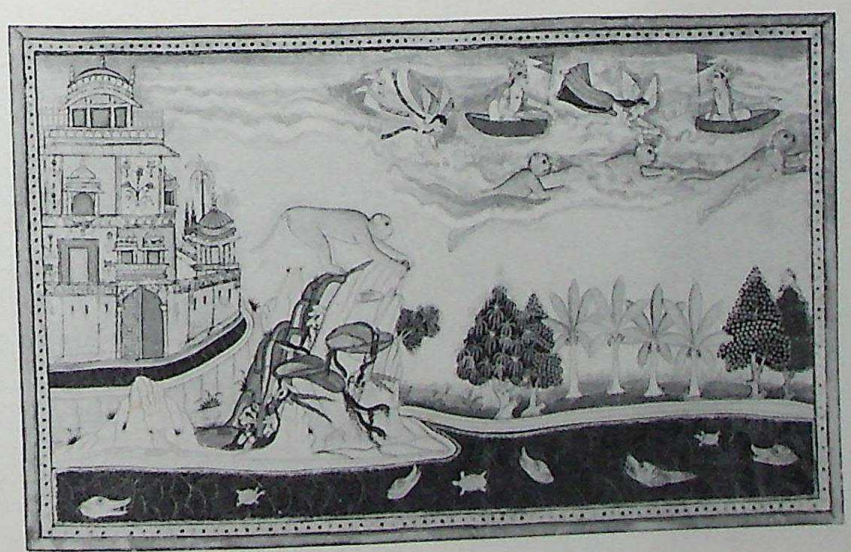
509vii The battle with the five generals

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

509viii Hanuman fighting with Indrajita



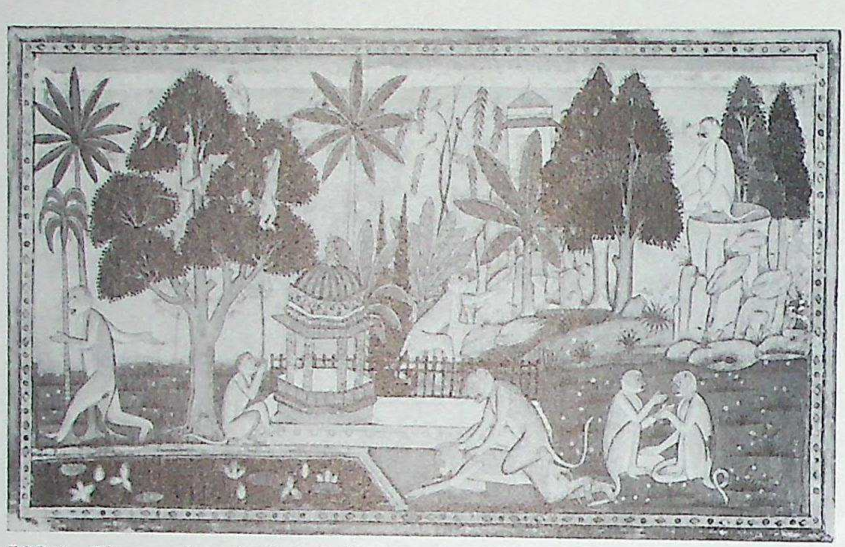
509ix Hanuman brought before Ravana



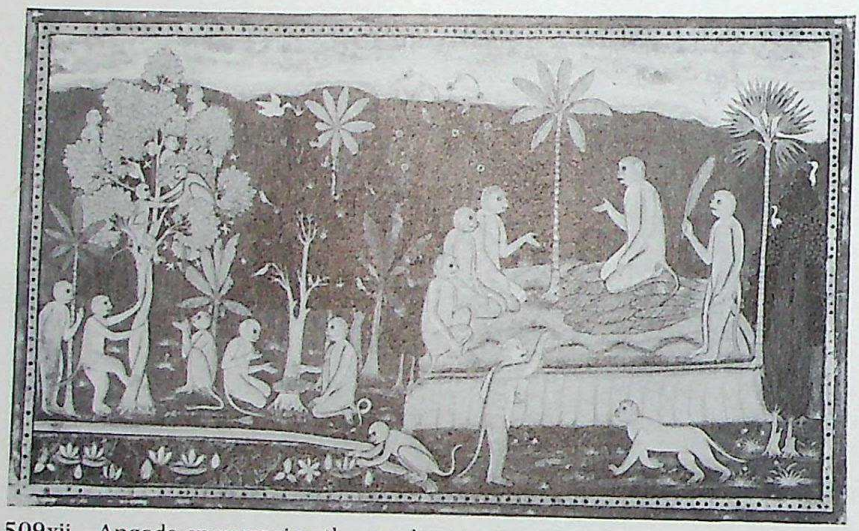
509x Hanuman about to leave Lanka

509 ILLUSTRATIONS FROM THE RAMAYANA, UDAIPUR, MEWAR, *c*1653

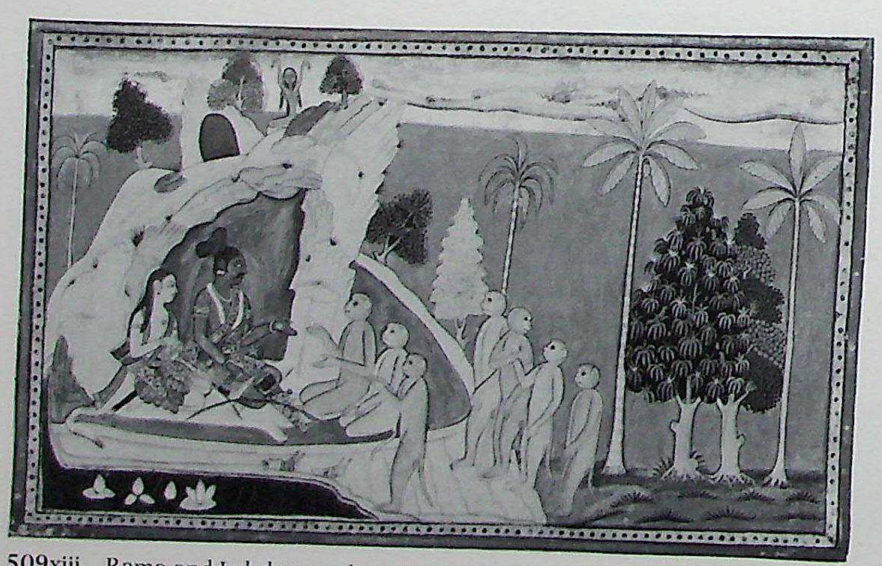
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



509xi The monkeys in Sugriva's grove at Madhuvana



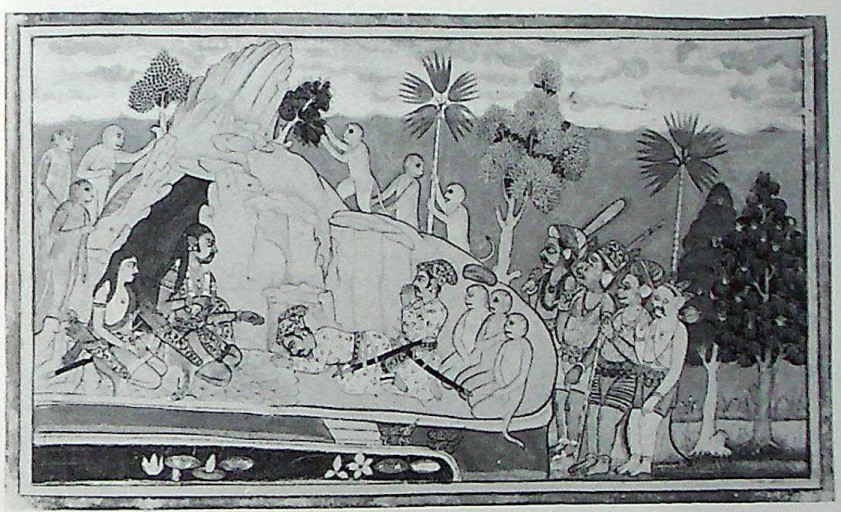
509xii Angada encouraging the monkeys to stay



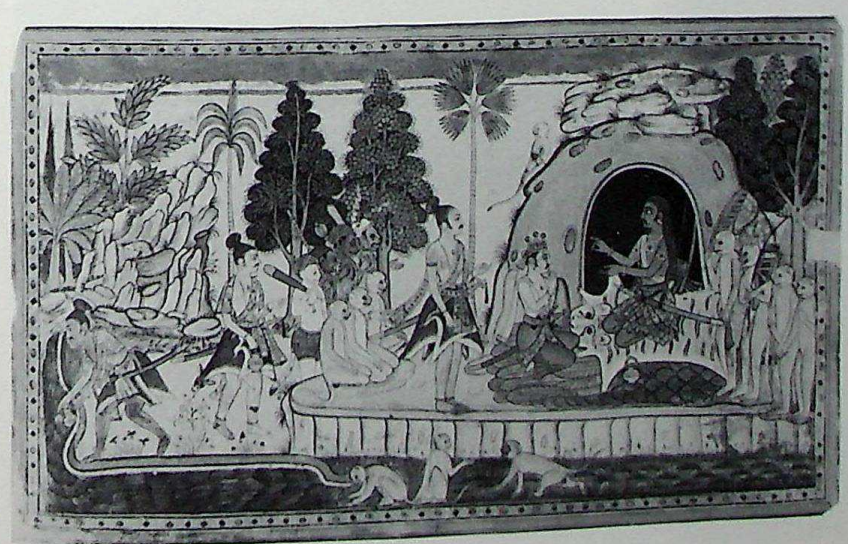
509xiii Rama and Lakshmana listening to Hanuman

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

509xiv Rama and Lakshmana travelling to Lanka with the monkeys



509xv Bibishana before Rama and Lakshmana

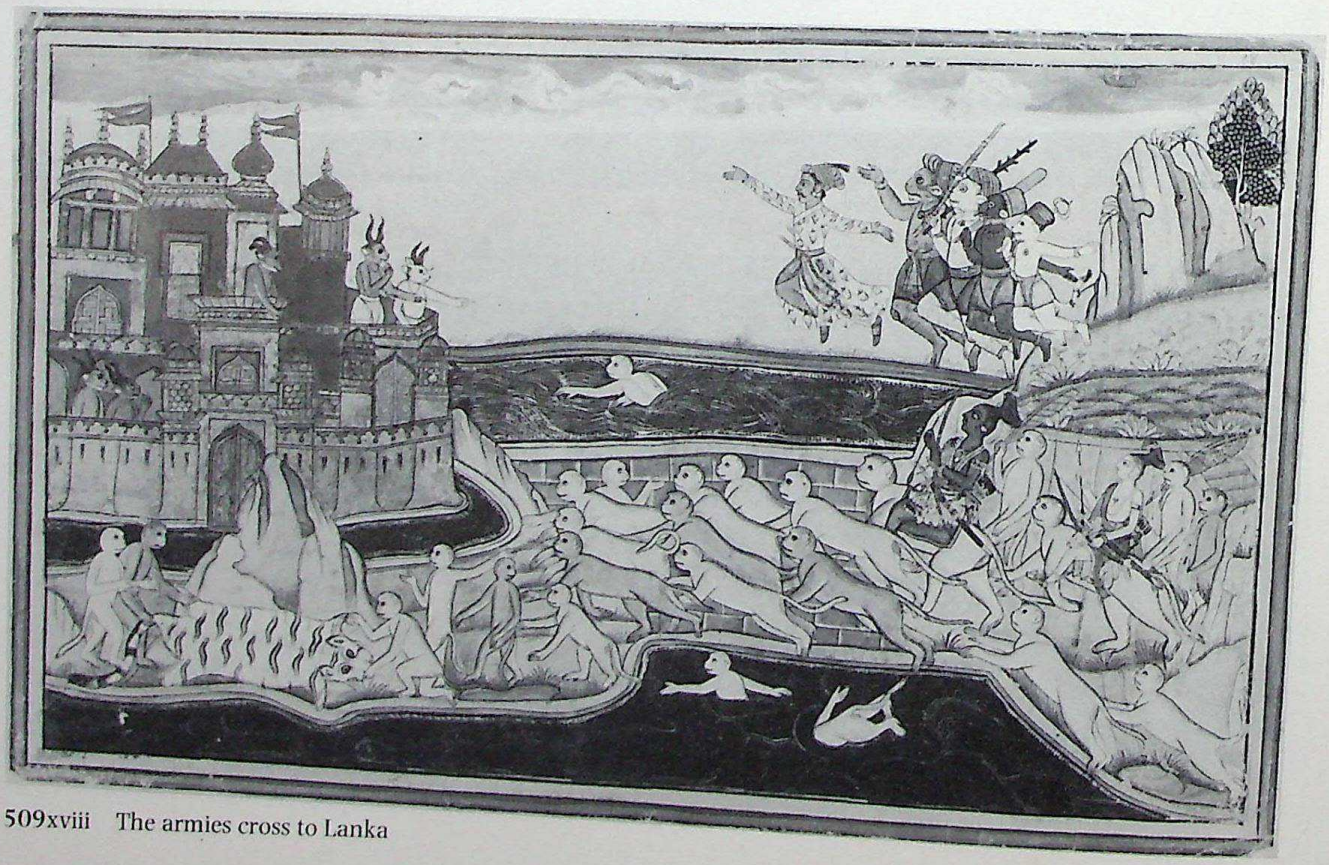


509xvi Rama anoints Bibishana

509 ILLUSTRATIONS FROM THE RAMAYANA, UDAIPUR, MEWAR, *c*1653

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

509xvii Rama lies by the ocean

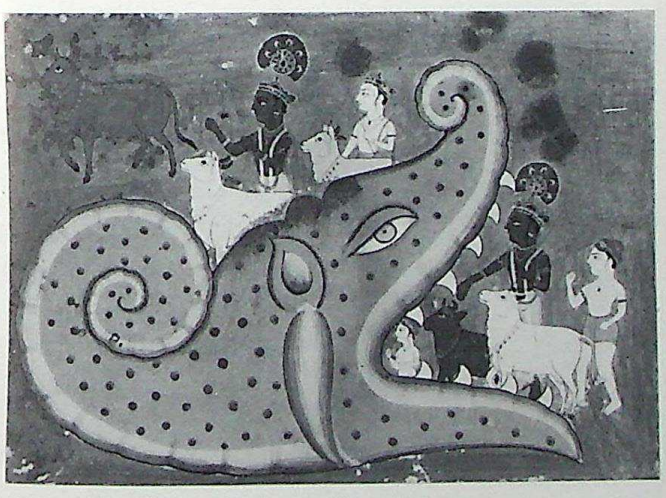


509xviii The armies cross to Lanka

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

511vi Krishna with girl musicians

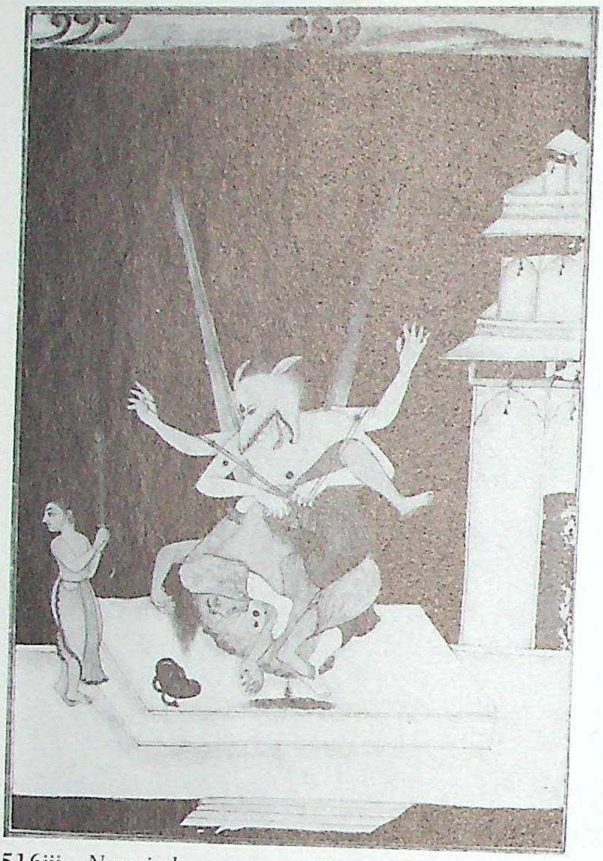
511xi Radha led by Krishna



511xxxiii The snake demon Ugrasura

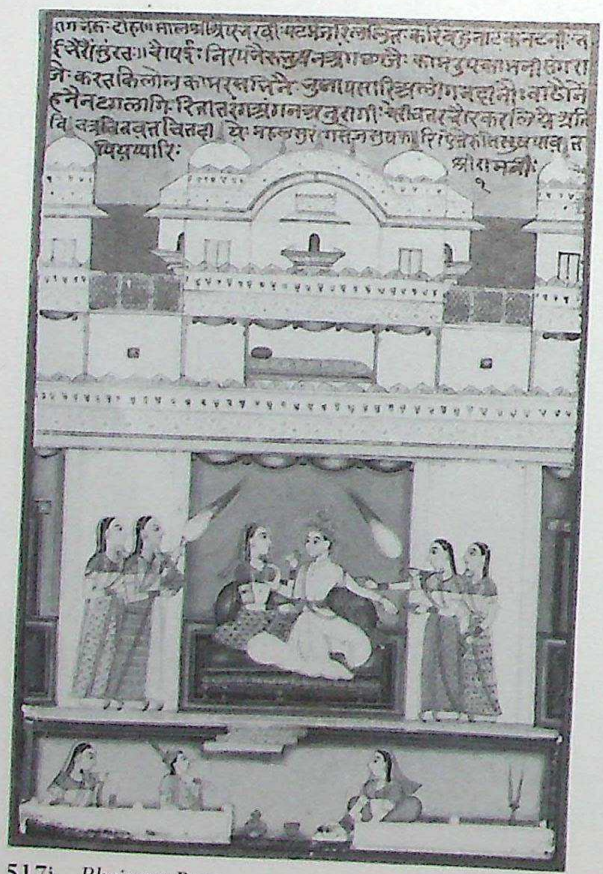
511xxxix Krishna sprawled upon a couch

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

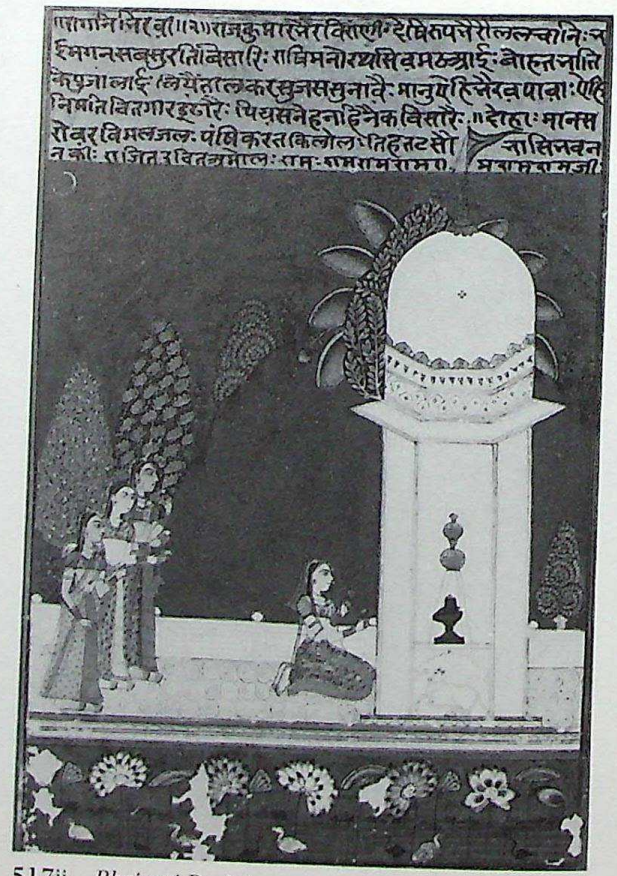


516iii *Narasimha avatara.* Amber, *c*1720

516vii *Balarama avatara.* Amber, *c*1720

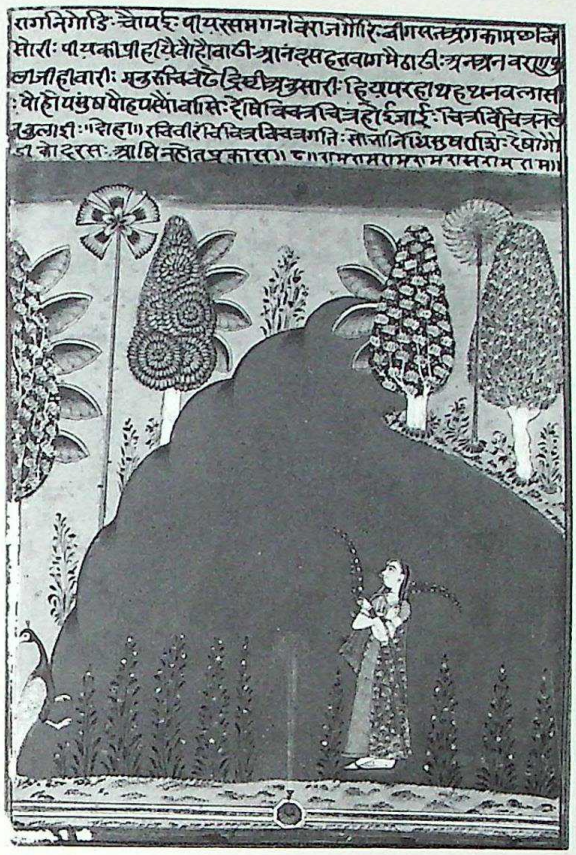


517i *Bhairava Raga*

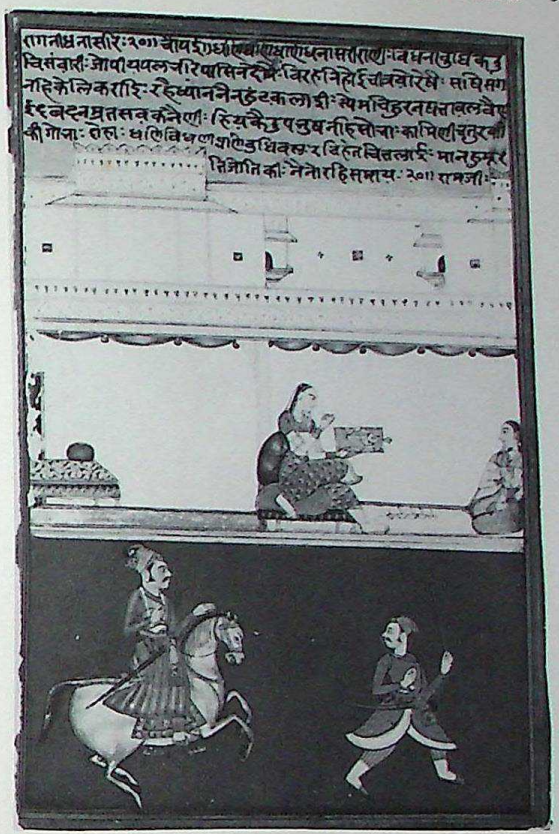


517ii *Bhairavi Ragini*

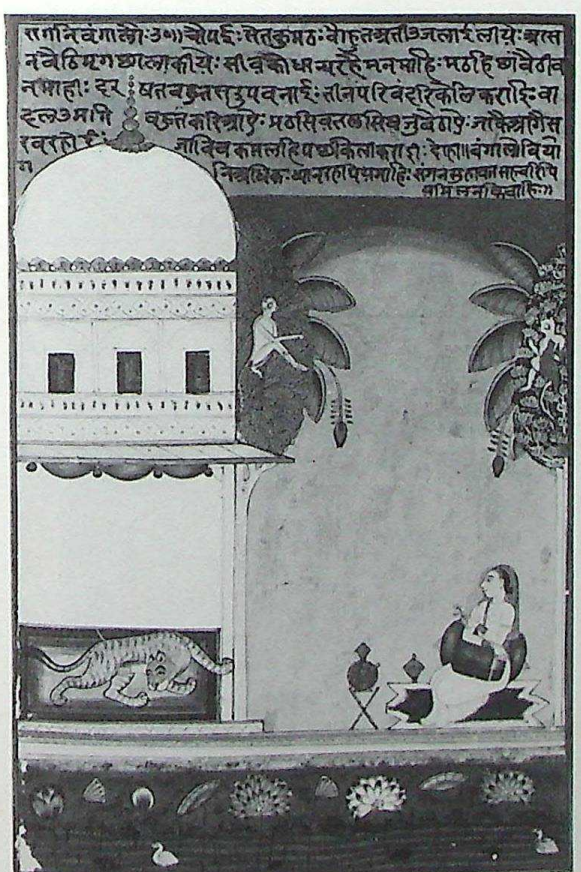
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



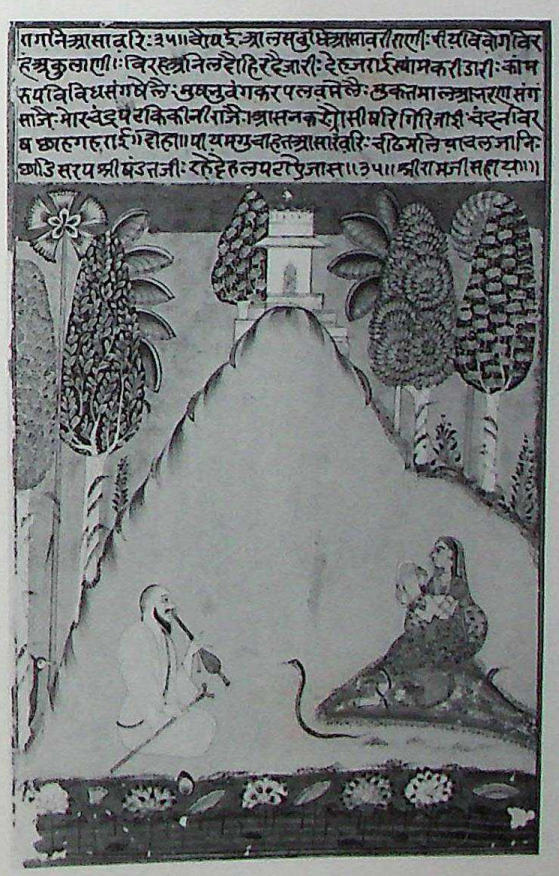
517vii *Gauri Ragini*



517xvi *Dhanasri Ragini*

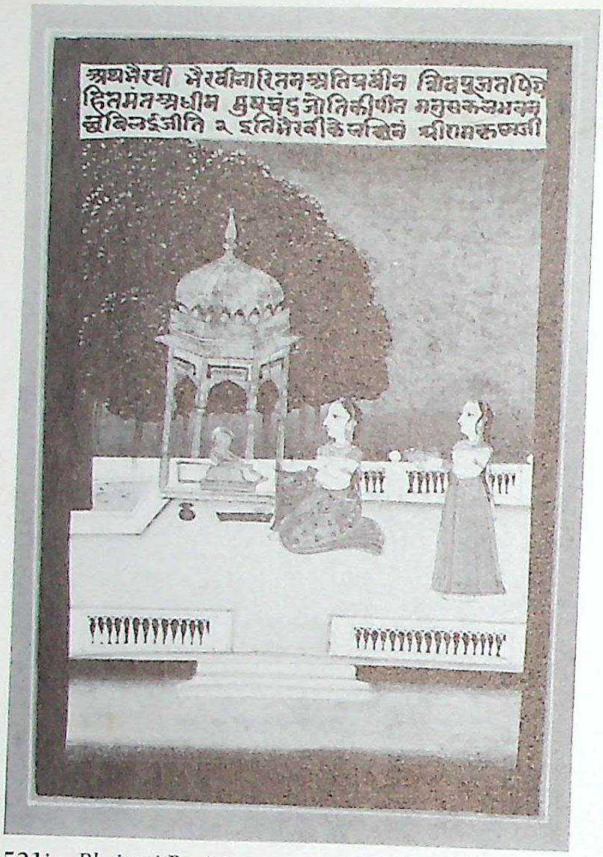


517xxi *Bangali Ragini*

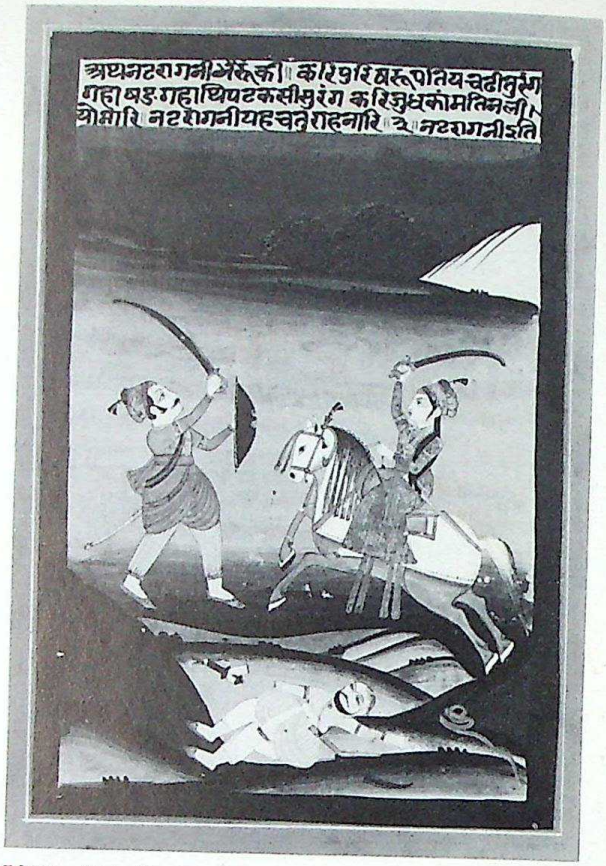


517xxv *Asavari Ragini*

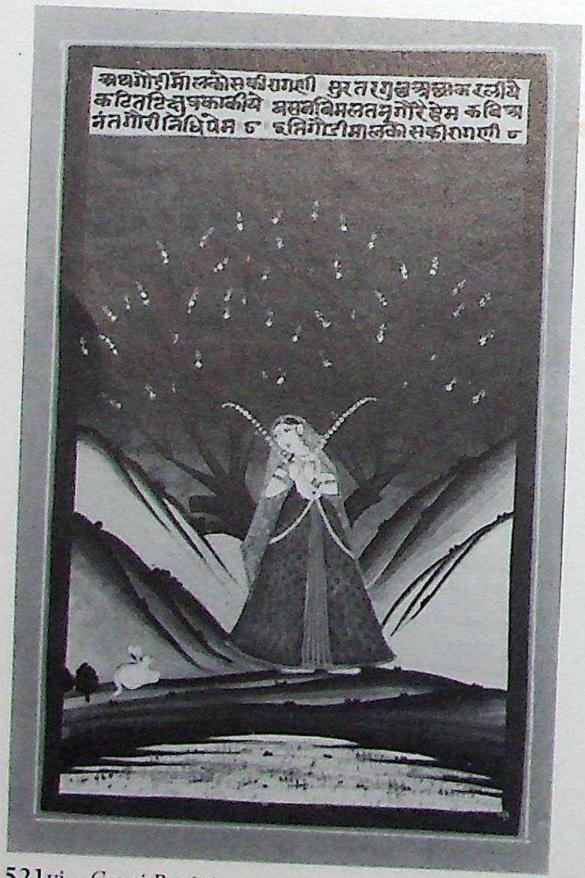
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



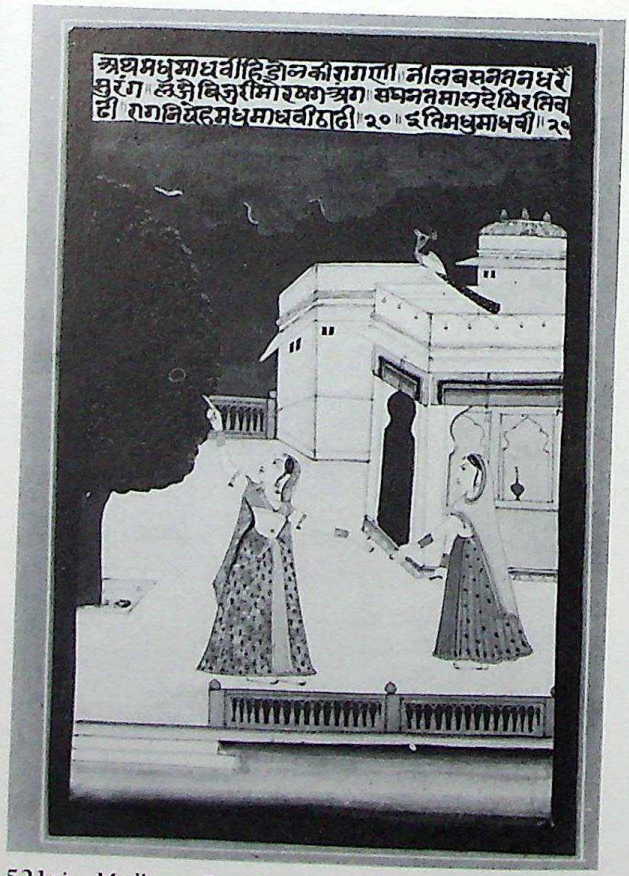
521i *Bhairavi Ragini*



521ii *Nata Ragini*

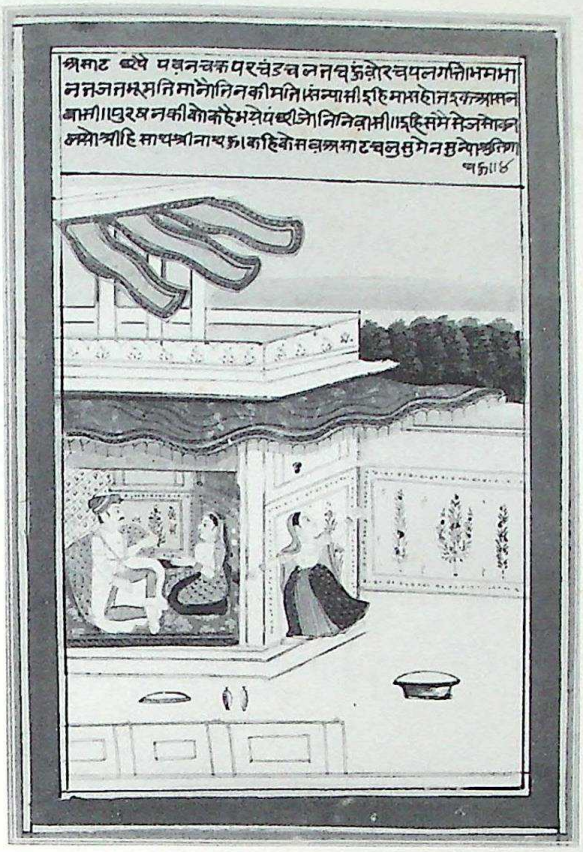


521vi *Gauri Ragini*



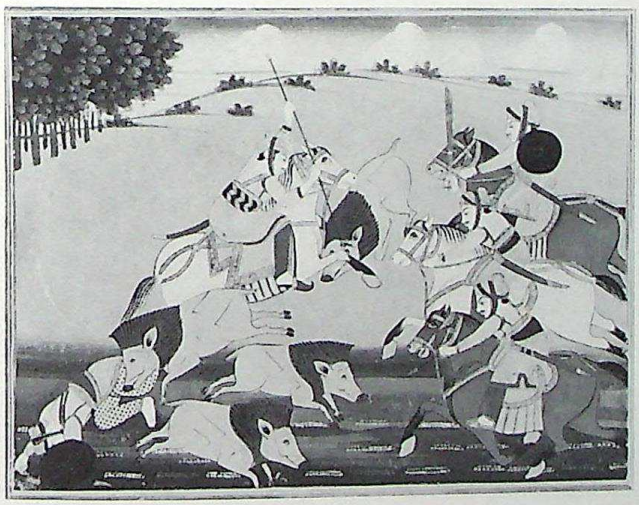
521xi *Madhumadhavi Ragini*

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



522iv The month of *Ashadha*. Jaipur, *c*1840

523xii A lady at a shrine. Jaipur, *c*1850



527 A boar hunt. Jaipur, *c*1860

532 Maharawal Udai Singh. Dungarpur, *c*1850

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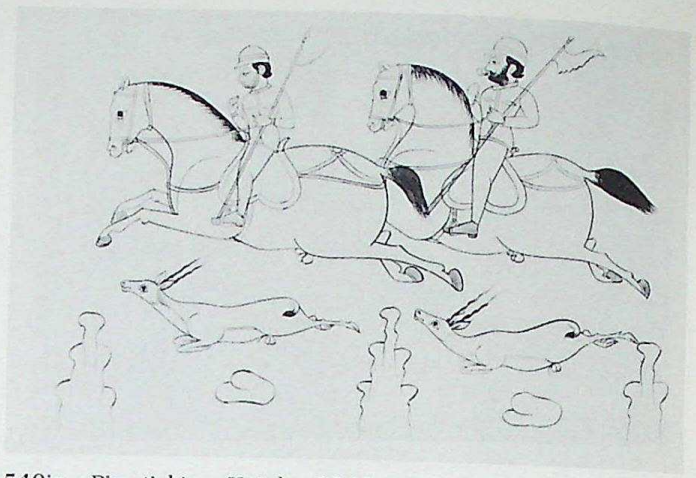
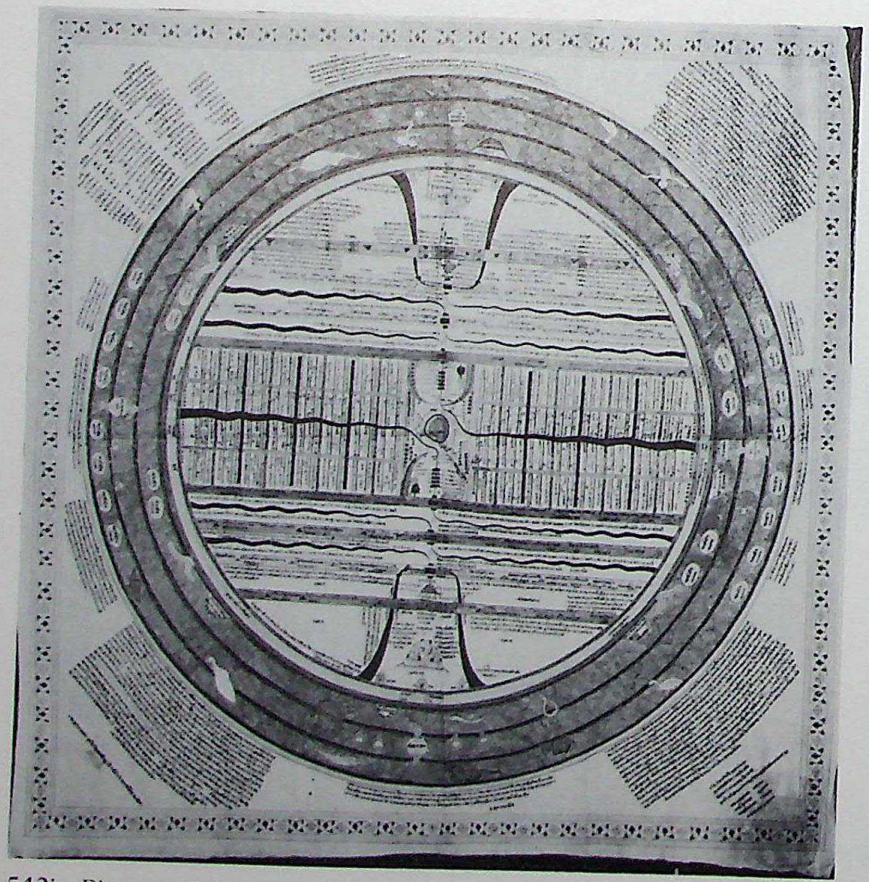
534 Maharao Banni Singh. By Baldev, Alwar, *c*1850



540iv Pig-sticking. Kotah, *c*1860



542i Diagram of the universe (*Jambudvipa*). Rajasthan, *c*1840

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PAHARI AND SIKH

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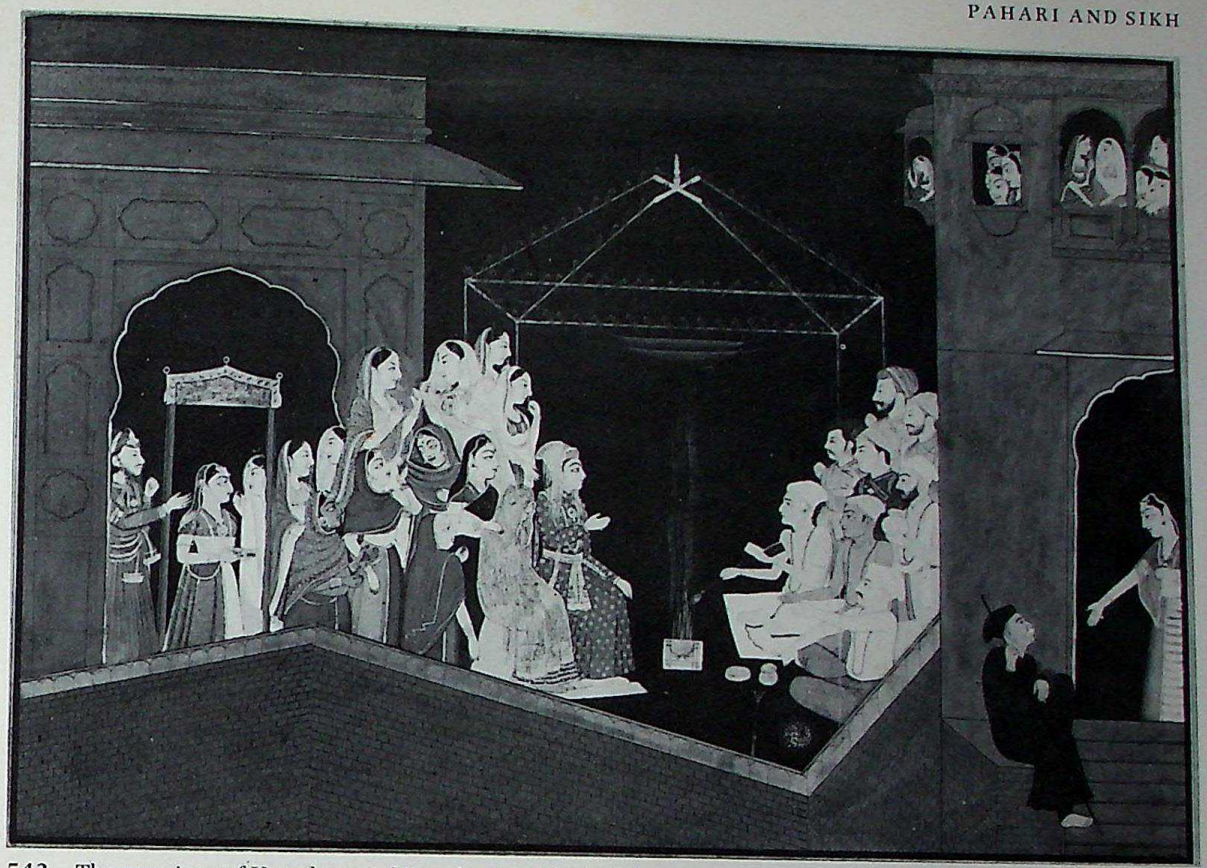
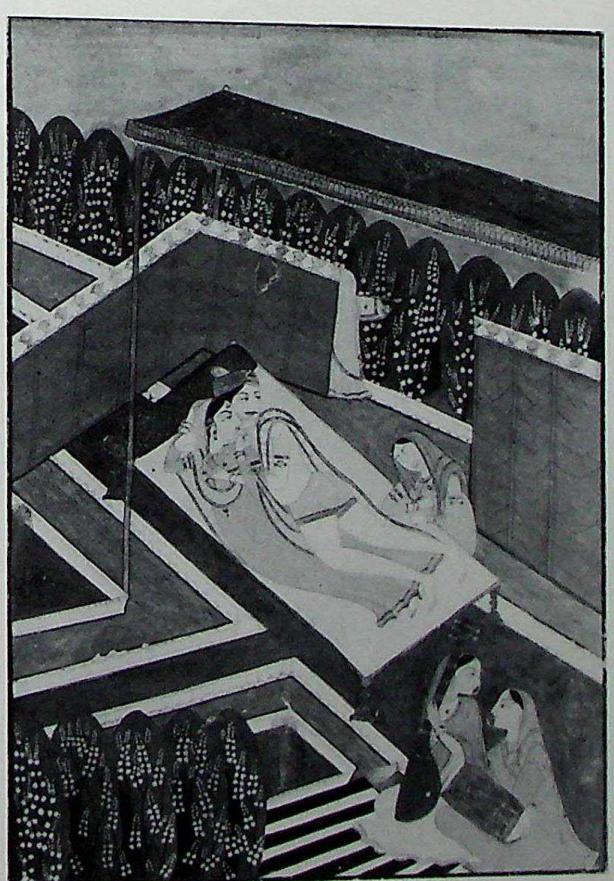


543 The marriage of Vasudeva and Devaki. Basohli, *c*1760



544 Raja Bhup Singh of Guler. Guler, *c*1830

546 Rama with Hanuman. Kangra, *c*1800

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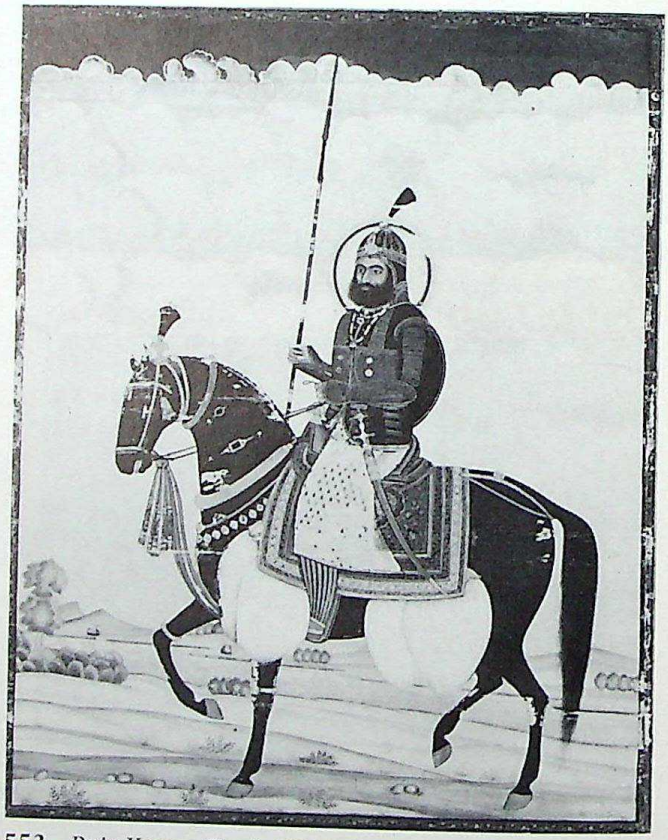
548 Illustration to the *Rasikapriya*. Kangra, *c*1820

549 Rama restores Ahalya to life. Punjab Plains, Kangra style, *c*1880



553 Raja Karam Singh of Patiala. Punjab Plains, *c*1835

552i A lady feeding a parrot. By Chandu Lal Raina of Rajol. Kangra, 4 January 1966

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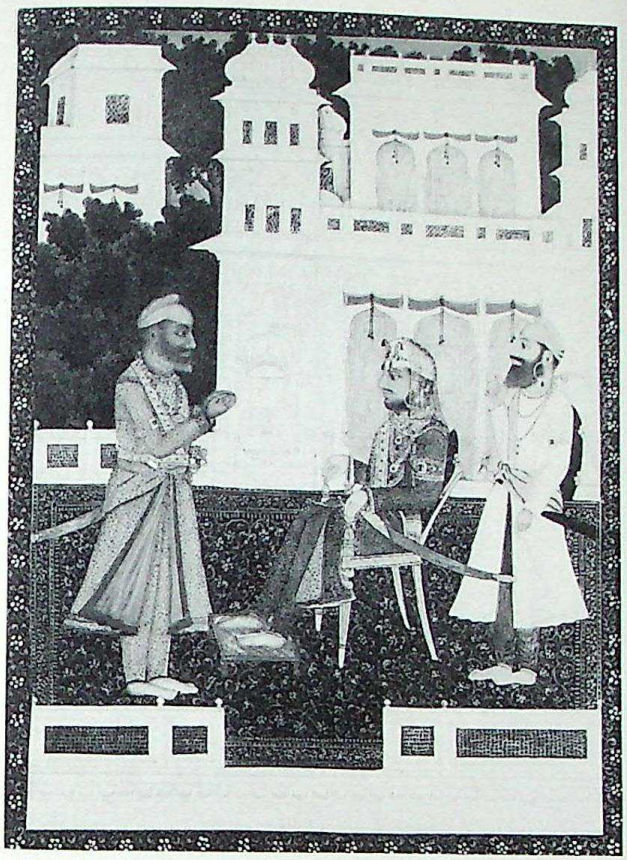
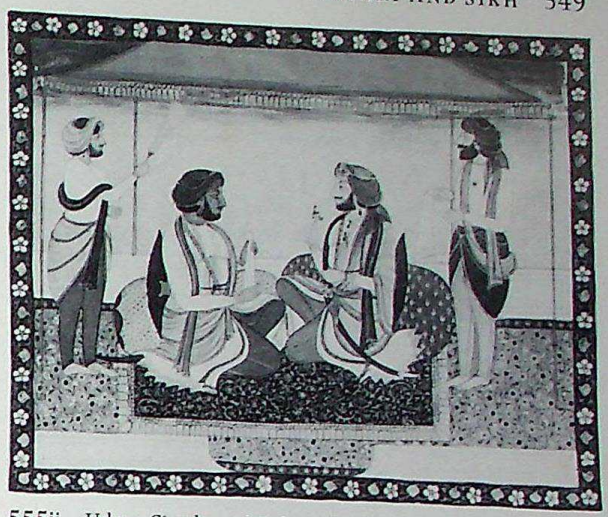


554ii Raja Devendra Singh of Nabha. Punjab Plains, *c*1845



555ii Udam Singh and Sohan Singh. Sikh, *c*1840–45

556 Maharaja Dalip Singh. By Hasan al-Din. Sikh, *c*1845–46

555iii Raja Dhian Singh. Sikh, *c*1840–45

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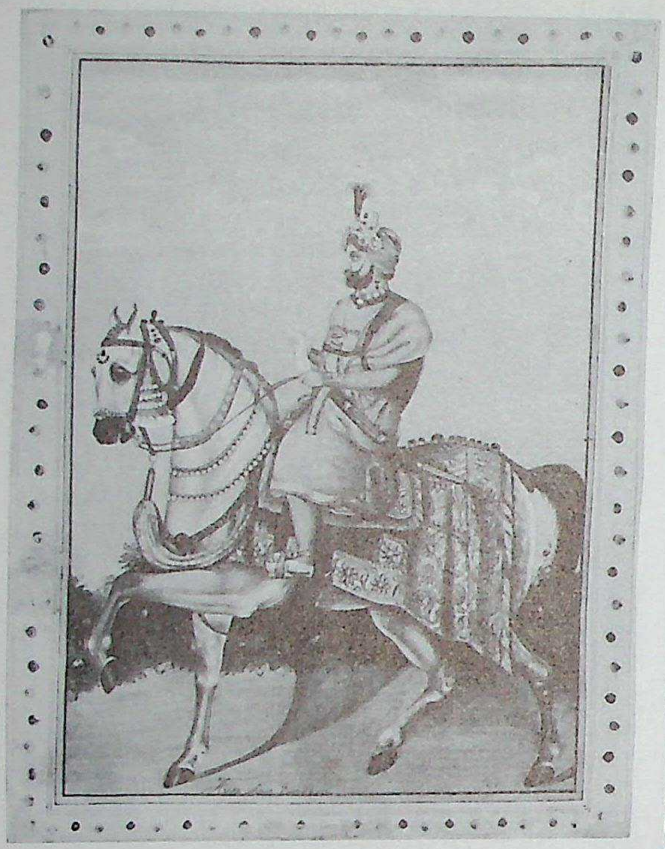

557ii Maharaja Ranbir Singh of Jammu and Kashmir. By Hari Charan, Sikh, *c*1870

558 Maharaja Ranbir Singh of Jammu and Kashmir. Jammu, *c*1880

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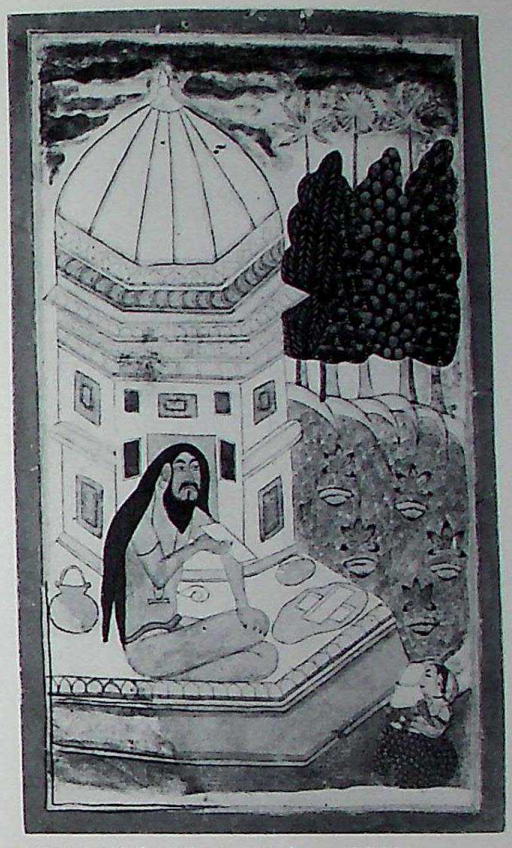
559i *Asavari Ragini*. Malwa, *c*1700



559iii *Kedara Ragini*. Malwa, *c*1700

560i *Bhairava Raga*

560iii *Bhairavi Ragini*

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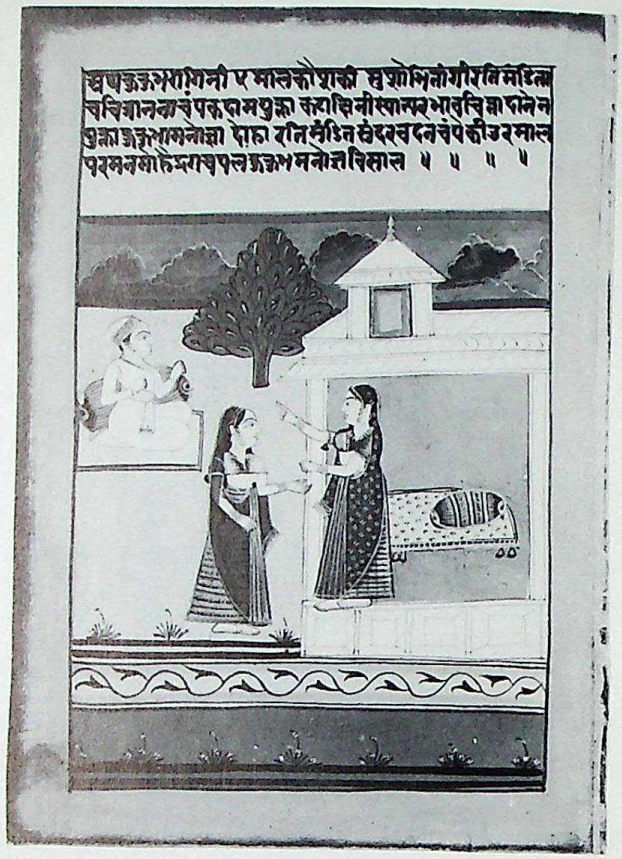
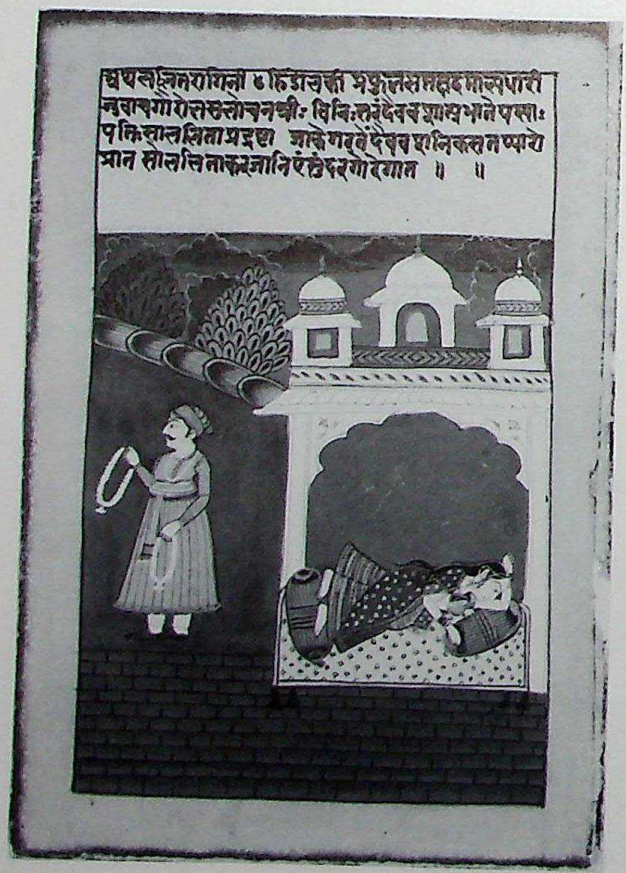
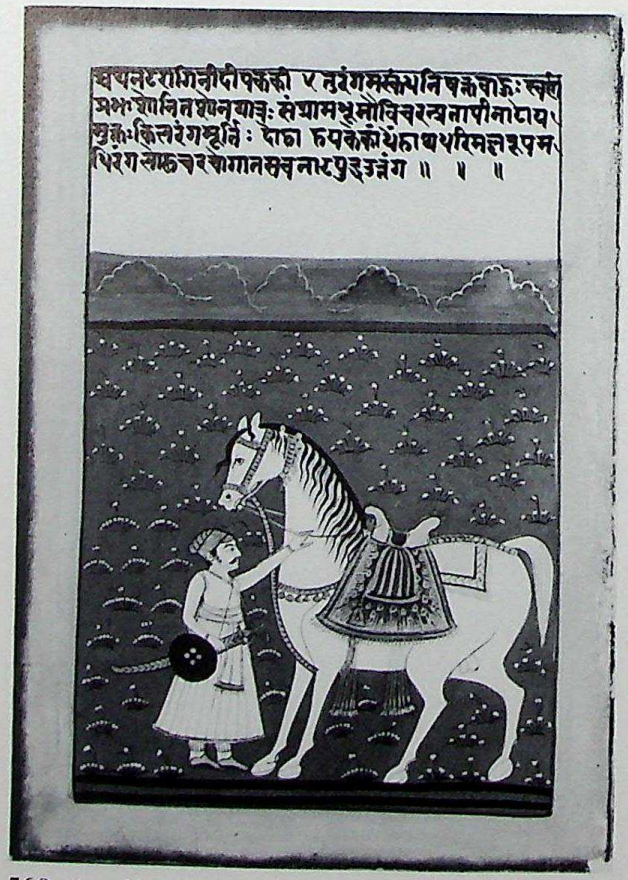
560vii *Malkos Raga*



560xii *Kakubha Ragini*



560xviii *Lalita Ragini*



560xxiv *Nata Ragini*

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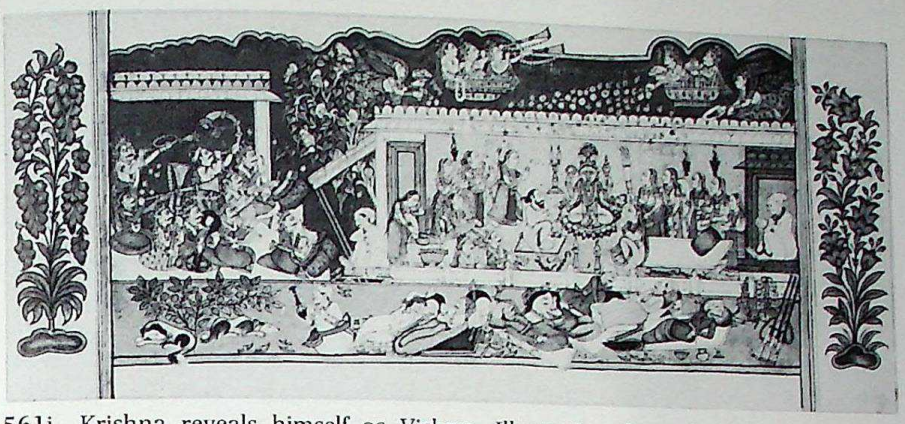

561i Krishna reveals himself as Vishnu. Illustration from the *Bhagavata Purana*. Nagpur, *c*1780

561v Krishna suckled by Yasoda. Illustration from the *Bhagavata Purana*. Nagpur, *c*1780

564 Maharaja Bhavani Singh. Datia, *c*1870

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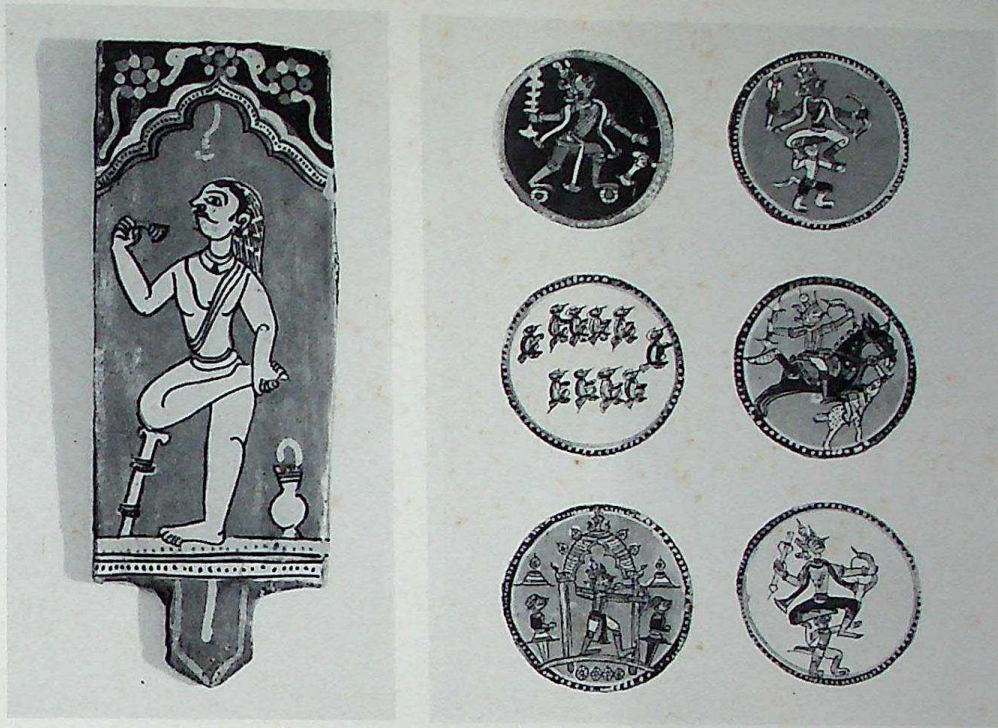
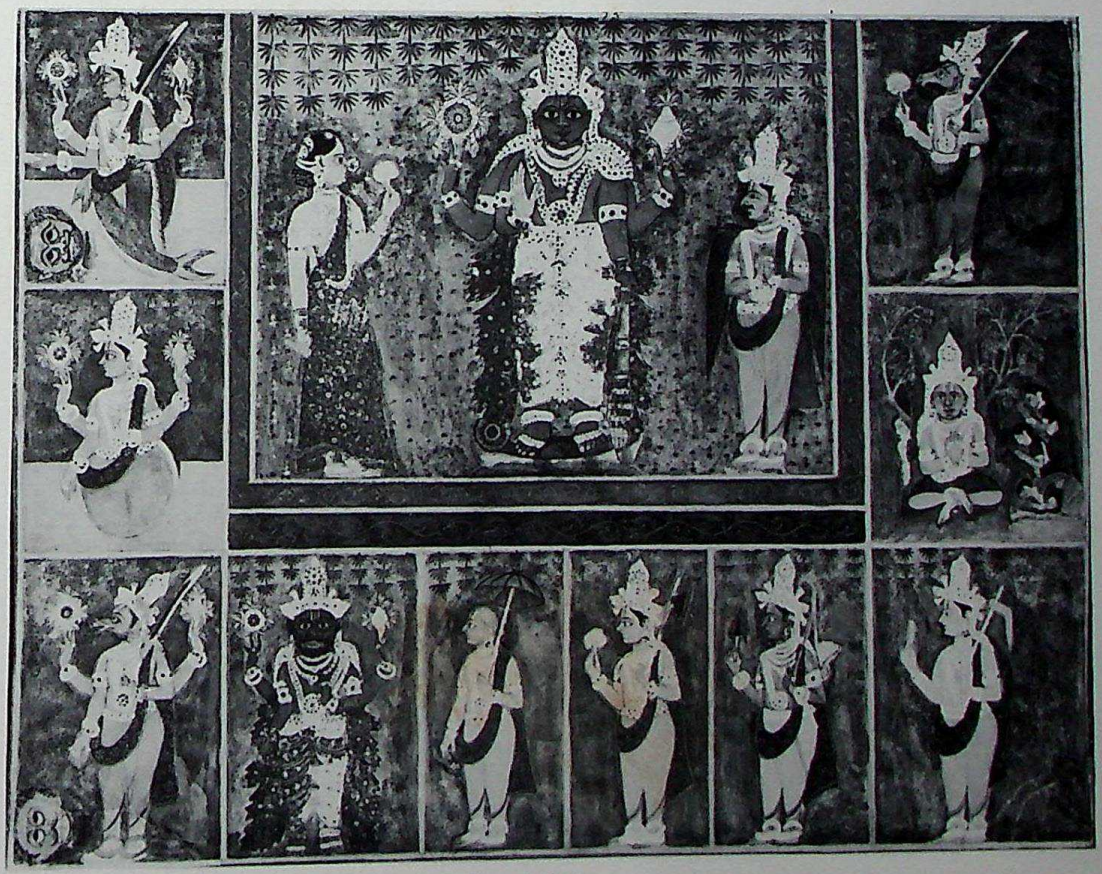


566 Playing cards for *Ramayana Ganjifa*. Orissa, Sonpur, early 20th century



567 Vishnu and his ten *avataras*. South India, *c*1800

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